

JAQ anwn achal Alara Jvai OIA Ie ALN

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THE ACEPHALITY oulaRELIGION of DEATH

"How could we give so long in the mystical panel of Bataille? " Patrick Waldberg (September 19, 1943) "I was resolved, if not to found a religion, at least to direct myself in this direction. (...). It was at the time when I and some friends published the magazine Acéphale. "G.

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Georges Bataille will say it himself in July 1938 in The Sorcerer's Apprentice: the "secret society" Acephale (the quotation marks of this romantic expression are his) has nothing to do with any kind of "conspiracy society". » against the safety of the State; it is only secret through public opposition; it closes on the outside only to better open up to the inner experience. Especially since in the snystic sense ecstasy is necessarily as "secret" as it is in the erotic sense of the word. In either case, to express it is to distort it. And if this secret had been other than the sacred negativity of man, Georges Bataille did not fail to allude to it, from 1939 to 1943, in Le Coupable. In the heart of the fulguration which blinds him and, upsetting him, knocks him down, he discovers in anguish that the truth is on the side of death. If man's secret there is, it has everything to do with death. Man is something other than man; it is even the opposite, he says, it is "the endless questioning of what his name designates". Basically, this bottomless man feels guilty for identifying with 4 Georges Bataille: guilty of being me, he underlines, guilty of not dying. Man cannot free himself from man. Paradoxically, only death can deliver man from man. Those who lived with Georges Bataille the heart adventure of Acéphale, what he calls in the n° 5 of the magazine The practice of jose before death, a sacrificial text where

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the extreme light of the spirit denies itself even in the nocturnal splendor of the indeterminate, these people, if only out of hatred for words, are silent and persist in remaining silent. Only Patrick Waldberg condemned it after the fact “madness 4 inside madness”. Deadly meditations or orgiastic rites, whatever takes place in the forest of Saint-Nom-la-Bretèche. It would be enough

that profane curiosity seizes it so that the subversive character of the sacred is immediately profaned, which Georges Bataille had tried but in vain to give to his impossible purpose: to remake man by derealizing him in the accomplishment of his own nil. Fragments of a note biographical account of the feeling of his failure. He will speak elsewhere with some bitterness of the insignificance of his attempt. The other conspirators hesitate to follow him in his desires for "convulsive communication". The war of 1940 will put an end to the Sacred Conjunction: it will not have lasted long. Georges Bataille's disappointment will be brief. He will take advantage of his failure to get closer to the object of his research: isn't the essential thing for him to meditate on his own death? In *Towards a New Myth*, Patrick Waldberg in 1943 demystifies the mystical experience of Bataille, a fraud in his eyes. By playing Breton against Bataille, even if it is not

'a game, Waldberg is playing life against death, he wants to keep his head.

We guess from reading the notes of Georges Bataille that the fiasco of the

"secret society" is above all due to the impermeability of the other conspirators. We can say of Bataille what Jean Carteret says of the poet: that he is the most holed man in the world. The fact remains that in 1936, the "fiercely religious" game of *Acéphale* strangely recalls another initiatory game: that of the Great Game between 1929 and 1932. In the chaos of the Front Populaire's illusions, the No. a kind of unsustainable

"Casse-Dogma". Quoted with Sade and Nietzsche as an epigraph to "The Sacred Conjunction", Kierkegaard sets the tone: there is secretly something

"religious" beneath politics. What Georges Bataille undertakes a little too alone is a war. An intellectually merciless but practically hopeless war against all political ideologies left and right. We only know the legible part of it.

Everything else is illegible. Those who, like Isabelle Waldberg,

Georges Ambrosino, Patrick Waldberg, participated with Georges Bataille 4

in the elaboration of the myth of acephaly in the forest of Saint-Nom-la-Bretèche in a place of "encounter" where the man made faced with what infinitely crosses it and goes beyond it, at least that is how we imagine the spirit of the place, these people did not write in the review. On the other hand, the conspirators who collaborated on the review were not necessarily part of the group of initiates. Not everyone could, like Georges Bataille, torture themselves in writing to the point of feeling acephalous...

Present Through his drawings in the five issues, André Masson has always kept away from the silent activities of the sect. Roger Caillois also did not intend to submit to the observance of the derealizing ordeals imagined by Bataille; he will say so in "L'esprit des sectes", a text reproduced in *Instincts et Sociétés*. Pierre Klossowski and Michel Leiris venture blindly into the indeterminable no man's land that somewhere separates sublimation from consumption, in short the College of Sociology from secret society.

Basically, this more or less mystical, more or less gnostic society (but freed, in its gnosis of non-knowledge, of all confessional infection), this has never been something objective; it is first of all a fundamentally subjective approach, a certain orientation of consciousness awakening in the intersubjectivity of beings and things, and it is finally in the spirit of Georges Bataille, therefore in his writings, that we must look for its meaning, we can say a Bataille-Zarathoustra grappling with his desire to found an acephalous religion, a religion with no other god than the so to speak apocalyptic sovereignty of ecstasy. This is how the Kierkegaardian aradox according to which the passion of intelligence is to run to its own loss. What Georges Bataille's intelligence seeks in his reluctant body is the shock of what he himself cannot understand. If

"encounter" there is, there is sacrifice of the thinking head and, in acephaly, presence of death. And joy in the face of death wants eternity. Such a tree struck down is the sign of it. The tombstone of Laure "honored" by Bataille and her vestals will be another in 1938. There remains the enigmatic project of a human sacrifice, a question which, now deprived of the testimony of its instigator, will remain forever, if not quite obscure, at least uncertain. "Will we believe it? wrote Roger Caillois, it was easier to find a voluntary victim

than a voluntary sacrificer". Nothing in any case proves that Laure, who will let herself die shortly after, was this consenting victim. This madness of wanting to found a religion on a ritual murder or on his fantasy, Georges Bataille will later see the aberration. With some hindsight, he will see its

"comic" side, he will admit its origin and in his somewhat too exalted reading of the History of Religions and in the quasi-religious or even magical atmosphere of surrealism, finally why in his unavowable desire to go much further than the pope of the surrealist church. After all, isn't it more poetic and more revolutionary to imagine a headless religion than to try, like Breton, to correspond with Guénon. Nevertheless, Georges Bataille will quickly become aware of the madness of his enterprise: "And as amazing as such a whim may seem, I took it seriously". How his political passion turned less 4 apoliticism than through some "religious" bias 4 the most virulent counter-politics, he does not say. It is up to us to retrace his trajectory in a reading of his work. Let's go back. Are we going to circle eternally around prisons without trying to overthrow them? Such is in essence the metaphorical (and not political) question that Georges Bataille posed in 1929 in the face of "the great poetic impotence" of the intellectuals. In Documents (n°7), he wonders about our power: what can we do? Should we scream - like Sade in the Bastille - that we are murdering the prisoners? Georges Bataille asks the question differently. He wonders about our confinement in language: are we not

prisoners of it? He already has behind him, 4 32 years old, an erotic master-book: The Story of /Gil.

And now he rebels against the very constructions of our intelligence. Our head is our prison. It is the walls of our mind that must first be broken down, a theme found in Acephale: let us destroy the prison of our reason.

Locked up since 1924 in the Medals Cabinet of the National Library, he discovered there a Gnostic intaglio imprint from the 3rd or 4th century representing an acephalous god of Egyptian origin. This is how the word

"acephalous" appears in the pen. In 1530, he will speak of the headless personification of the sun (in "Le bas materialisme et la gnose", Documents, n° 1, deuxième an). In No. 3, he will see in the sun "a man slaughtering himself" or even "an anthropomorphic being without a head".

The germ of acephalitis is in the air; it will only become contagious six or seven years later...

In the meantime, dismissed in 1931 from the review Documents, Georges Bataille collaborated in the review of the Democratic Communist Circle, La Critique sociale, directed by Boris Souvarine where he met Laure. It was not until 1933 that strong subversive writings asserted his political thought:

"The notion of expenditure", "The problem of the State", "The psychological structure of fascism". The heterogeneous givens he interrogates (the unconscious, unproductive expenditure, Hitler, Mussolini, violence, excess, the sacred, madness, poetry) can only be brought together in the absolute. . Georges Bataille refuses to allow himself to be locked into a political dualism.

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than irreducible. By shouting his contempt for democracy and his hatred of fascism, he dreams of taking revolutionary action elsewhere (without yet knowing ob, but he will know it in 1936 by creating Acéphale). Until then, he

is looking for himself. In 1935, his political thinking led him to establish himself as the leader of the Contre-Attaque group. In its manifesto, this

“Union of struggle of revolutionary intellectuals” does not hesitate to denounce the misdeeds of capitalist society at the same time as the vanity of the program of the Popular Front. Among the most famous signatories today: in addition to Georges Bataille, there are Roger Blin, André Breton, Paul Eluard, Maurice Heine, Pierre Klossowski, Benjamin Peret. The tracts of the Situationists of May 68 are childish compared to those, ultra-leftist and virulent, that Bataille wrote himself at the time of the Counter-Attack.

His intervention “Popular Front in the Street” which he published in the one and only No. 1 of the Cahiers de Contre-Attaque, despite his clairvoyance, only caused misunderstandings. André Breton denounces the Souvarine

“surfascism” of it. A break that Georges Bataille had foreseen so well that even before the publication of this n° 1 in May 1936 he had already written his introduction to n° 1 of *Acéphale* with André Masson 4 Tossa in Spain.

The page of Contre-Attaque is turned, it is even diverted from its meaning before being published.

April 1936. At Tossa, withdrawn from the world, cut off from dizziness and political spells, Bataille and Masson resemble those saints "who live to bare man in themselves and exalt this nudity." “distracted from the weighty

preoccupations of the masses” (Cf. *Le Coupable*). Isn't the number 1 of *Acephale* a kind of aristocratic challenge to the populist spirit of the time?

In any case, it is indeed a challenge of poetry with regard to politics. The world is dying? Well ! Let him agonize! It was in this spirit that Bataille wrote 4 Kojève in 1937: “The story is over, except for the denouement”.

How could a Léon Blum, only suspect, “the inanity of a useful end”! In Bataille's eyes, power is necessarily blind

and deaf. Its absurdity is 4

proportion of its immeasurable deafness. While philosophy itself is becoming politicized and historicalized in the most naive way, Georges Bataille imagines and goes so far as to prophesy that with the end of History, the negativity of action is revealed as "negativity". unemployed
".

Non-becoming, what vertigo, what abyss! Himself Bataille is there: he is already this "unemployed negativity", a labyrinthine negativity with no way out, with no other way out than death. His research, Georges Bataille now orients it towards the interior of the interior: the contradictorily excessive and limited experience of the sacred, the ecstasy of not-knowing inseparable from the not-knowing of ecstasy, the impossible sacrifice of self-awareness, negative theology, the communication of anxiety, the enigma or imposture of death. There is something absolute in Bataille in his hatred of politics as in his hatred of poetry, that is to say in his hatred of the powerless sign to signal the presence of the "without-sign" at the heart of the nameless man. Can we ever get out of the prison of the word without getting out of the prison of language? With the acephalous man the wound of meaning is open...

In the turmoil that upsets the human mass of Europe, Bataille claims "the integrity of a will inaccessible to panic". The sacred conjuration is also that: the will not to let oneself be carried away by the tidal wave of visible history. On the one hand, two writers and a painter unknown in 1936: Georges Bataille, Pierre Klossowski, André Masson. On the other hand, irreversible collective phenomena: war, class struggle, power shifts. Between these and those, there is no common measure, the relationship is disproportionate, it is even immeasurable. The fact remains that in the blindness of passions the eyes of solitaries are open. After dismissing Hitler and Sarraut, Thorez and La Rocque back to back, the infantile dementia of German nationalism and the senile dementia of French

nationalism, Georges Bataille violently attacks the good conscience given to themselves by the powers and leftists. and the right with a view to achieving a homogeneous society, enough to justify the worst: political prisons, repression, concentration or extermination camps. The ideal of unity stinks of corpse. To take just one example: when in 1936 Georges Bataille dared to proclaim that antifascist agitation was only an agitated negation, how could it be understood? He is way too far ahead of his time.

We take him for a decidedly untimely dreamer. It is true that he dreams and that his dream is revolutionary: he imagines a polycephalic society where the free play of contradictions would allow creative energies to circulate.

From there to the old dream of a headless society there is only an imaginary leap to cross. A now forgotten legend tells that in the north of the Hyperborean countries once lived peoples without leaders: the Acephali.

But like the Numantines affarabe by Scipio, a community of heart, a community without a head can only open up to death...

Apart from Georges Bataille, what left-wing man dared to publish in France in 1937 a "Reparation 4 Nietzsche"? Certainly not the surrealists. At the time, Mussolini fed on Nietzsche. Since the meeting in 1933 of Adolf Hitler and Elisabeth Foerster, the work of Nietzsche has been betrayed, recovered by the National Socialist Alfred Rosenberg, accommodated in France 4 all the Nietzscheist sauces of left and right. After "Nietzsche and the Fascists"

(No. 2), Georges Bataille continues, in the double number 3-4, his vision of the acephaly of man restored to the nudity of himself. Nietzsche-Dionysos-Acéphale: so many myths that generate enigmas that he questions to the point of vertigo. He seeks less to convince us than to disturb us. (I does not prove. I) testifies that acephality is the mythical truth of man. The mute and, so to speak, non-human intensity that runs through the emotion of the ecstatic man

makes him instantly acephalous. Nietzsche losing his head
4

Turin, what about man and where is the superman? The lightning of the shock in return, the bursting of human limits, the madness leading quickly to death, the truth of all this escapes us. The ultimate secret of truth? "Truth is death" rightly answers Georges Bataille. The fact remains that, standing up, the Acephale really does not look like a corpse; he is radiant with life.

Starting from the somewhat illegible sign of a headless god engraved in the ultramarine stone of a lapis lazuli, Georges Bataille elaborates little by little a fundamentally disturbing myth: that of a living decapitated person to

whom it is impossible for us to identify ourselves: "Intellectual dust only knows him dead" he writes for non-poets in *The Sorcerer's Apprentice*. It must be seen that the absence of a head is not the absence of a sign or even the absence of life. It is the power of the "emptiness" that calls for the sign: that of the sacrifice of the head. The wound of beheading is open to the absolute loss of "me". The Acephale, says Bataille, is not me; #/ is more me than me. The secret of Acephale is there: it is less the monstrous presence of the privative @ that matters than the hidden positivity of acephality. It is better to think by the body, as Daumal would say (by the heart, as Maître Eckhart would say) than by the head. Georges Bataille writes for emotion.

With the death of God, writes Pierre Klossowski, man loses his eternal identity; "Self dies with God". This incredible circumcision of the consciousness is not only negative. By no longer having any referent other than itself, consciousness sees itself at the same time freed from self and freed from God. Consciousness without identity is like a body without a head. With the murder of the "father", she beheads her name. In Bataille, the acephaly goes back to the end of *L'Histoire de /il*, where, in

"Réminiscences", a boundless aversion for his blind father bursts forth. Is it not the hatred of his origins that

pushes him to turn to death? "Death," he writes in *Acephale*, "is the emotional element which gives an obsessive value to existence.

human". After all, the head is only one end of the body. The center is elsewhere. In Bataille, the vision of the headless body evokes the body of the initiate re-centered on death. Hence this skull drawn by André Masson 4

the place of sex. Where is sex, *mortis et vitae locus*, death is as abstract as birth. Bataille goes further by saying that the acephalus "brings together Birth and Death in the same eruption". Here we find the dialectic of the Great Game, that of the identity of opposites. André Masson also identified with the headless body.

Tossa, in 1936, a small fishing village, a cold little house. It was in a state of ebullience that he produced his drawings 4 based on some indications from Bataille; the weapon of iron or of the sacrifice, the grenade or the flaming heart, the maze of the belly. For the rest, Masson relied on the automatism of his hand, on his own themes, his fantasies. So many heated symbols 4

white in each of his drawings. It is better to perceive them obscurely in our subconscious than to claim to give them this or that meaning. To take just one example, the volcano that springs from the neck of the rapplicie does not call for a unambiguous reading. Its power of evocation disturbs us by its indeterminacy. As a result, it is our consciousness itself which opens up for a moment in the indeterminacy of its prone nothingness. A volcano in the place of the head which would be an exaltation of nothingness, that is to say that the acephalous intensity is a te of grace...

Finally, *Acéphale* is above all the review of Bataille. It is he who sets the tone, the subversive meaning, the orientation. Its facsimile reissue restores to us the sensitivity of its typography, that of its format, the overwhelming drawings of André Masson without which the myth of the headless body would lose much of its

evocative power, the texts of the friends of Georges Bataille, his own taking on a more explosive meaning in their original layout than in the reissue of his *Premiers Ecrits* where they are lost in the maze of other articles. Thus is returned to us the obsessive sign of the headless man. This "sign of emptiness" is nether. The more we question it, the more we become aware of the worst. The headless looks at us: there is no one inside us. Georges Bataille thank you, the religion of death is alive.

Michel Camus

vi

OS EE SS If SET

Par,

ACEPHALE

RELIGION – SOCIOLOGY – PHILOSOPHY – JOURNAL
APPEARING

4 TIMES A YEAR

teased | A SACRED CONJURATION su”

PAR GEORGES BATAILLE PIERRE KLOSSOWSKI ET
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THE SACRED CONJURATION

A nation already vacillated and corrupted, which, courageously will shake off the yoke of its monarchical government to adopt a republican, will maintain itself only by many crimes; because she is already in the crime, and if she wanted. to pass from crime to virtue, that is to say from a violent state to a duz state, it would fall into an inerlia of which its certain ruin would soon be the result. Blood.

What had a political face and imagined itself to be political, will one day become a religious movement.

KIERKEGAARD.

Today united, you who live apart, you will one day be a people, those who have designated themselves will one day form a designated people — and it is from this people that an existence will be born which surpasses man.

NiprzscuE.

What we have undertaken should not be confused with anything else, cannot be limited to the expression of a thought and even less to what is rightly considered art.

It is necessary to produce and to eat: many things are necessary which are still nothing, and so it is also with political agitation.

Who dreams before having fought to the end of giving way to men whom it is impossible to look at without feeling the need to destroy them?

But if nothing could be found beyond political activity, human greed would meet only emptiness.

WE ARE FIERCELY RELIGIOUS, and inasmuch as our existence is the condemnation of all that is recognized today, an inner demand demands that we be equally imperious.

What we are undertaking is a war.

It is time to abandon the civilized world and its light. It's too late to hold on to being reasonable and educated — which has led to an unattractive life.

Secretly or not, it is necessary to become completely other or to cease to be.

The world to which we have belonged offers nothing to love apart from each individual insufficiency: its existence is limited to its convenience. A world that cannot be loved 4 in

to die - in the same way that a man loves a woman - represents only the interest and the obligation to work. If compared with the vanished worlds, it is hideous and appears to be the most missed of all.

In the vanished worlds it has been possible to lose oneself in ecstasy, which is impossible in the world of educated vulgarity. The benefits of civilization are outweighed by the way men take advantage of them: men my current ones take advantage of it to become the most degrading of all the beings who have existed,

Life always takes place in an apparently uncohesive tumult, but it finds its grandeur and its reality only in ecstasy and in ecstatic love. He who insists on ignoring or misrecognizing ecstasy is an incomplete being whose thought is reduced to analysis. Existence is not just a restless void, it is a dance that forces 4 to dance with fanaticism. Thought which does not have a dead fragment as its object, exists internally in the same way as flames.

One must become firm and unshakeable enough for the existence of the world to. civilization finally appears uncertain. It is useless to answer those who can believe in

the existence of this world and be authorized by it: if they speak, it is possible to look at them without hearing them and, even when they are look, to “see” only what exists far behind them. We must refuse boredom and live only from what fascinates.

On this path, it would be vain to get agitated and to seek & attract those who have inclinations, such as passing the time, laughing or becoming individually weird. We must move forward without looking back and without taking into account those who do not have the strength to forget the immediate reality.

Human life is tired of serving as the head and reason of the universe. To the extent that she becomes this head and

What I think and what I represent, I did not think or represent alone. I write in a small cold house

this reason, insofar as it becomes necessary to the universe, it accepts a bondage. If it is not free, existence becomes empty or neutral, and if it is free, it is a game. , was a free universe: the fascination of freedom was tarnished when the Earth produced a being who demanded necessity as a law above the universe. Man has, however, remained free to no longer respond to any need: he is free to resemble 4 all that is not him in the universe. I) can dismiss the thought that it is he or God who keeps the rest of the things from being absurd.

The man escaped 4 his head like the convict 8 the prison.

He found beyond himself - not God who is the prohibition of crime, but a being who ignores the prohibition. Beyond what I am, I meet a being who makes me laugh because he is headless, who fills me with anguish because he is made of innocence and crime: he holds an iron weapon in his left hand, flames like 4 a sacred heart in his right hand. It unites in the same eruption Birth and Death. He is not a man. Nor is he a god. He is not me but he is more me than me: his belly is the maze in

which he himself got lost, lost me with him and in which I find myself being him, that is-a- say monster.

from a fishing village, a dog has just barked in the night.
My room is next to the kitchen oi: André Masson

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a \ freedom duit a ne a umee is olus re-st free not him
thought che le nme le

le 'no crime, ibition, against Til is because me: he hand
has a Ul reu-Nais-ome. : is me: what he ec him ot him,

come re is asson

moves happily and sings: even as I write this, he has just put the disc of the overture to "Don Juan" on a phonograph: more than anything else, the overture to "Don Juan" binds what existence has fallen to me 4 a challenge that opens me to rapture outside of myself. At this very moment, I am watching this acephalous being, Tintrus that two equally carried away obsessions compose, become the "Tomb of Don Juan", When a few days ago, I was with Masson in this kitchen, sitting , a glass of wine in his hand, while he, suddenly picturing his own death and the death of his family, with staring eyes, suffering, almost shouted that death had to become an affectionate and passionate death, shouting his hatred for a world which makes its employee's paw weigh even on death, I could not already no longer doubt that the destiny and the infinite tumult of human life are open to those who could no longer exist as eyes gouged out but as seers carried away by a shocking dream which cannot belong to them.

Tossa, 29 April 1936.

Georges Bataille.

The sword is the gateway

THE MONSTER

...We advanced into the small dry and burnt plain where this phenomenon can be seen. The land that surrounds it is

sandy, uncultivated and filled with stones: & as we advance, we experience excessive heat and we breathe in the smell of copper and earthen coal that the volcano emanates: we finally see the flame that A light rain, suddenly occurring, made it more ardent: this hearth can be thirty or forty feet around: if one digs the ground in the surroundings, the fire is kindled immediately under the instrument which tears her up... SaveE (Juliette).

An express will be sent to Sieur Lenormand, wood merchant. to beg him to come himself, followed by a cart, to fetch my body to be transported... to

the woods of my Malmaison estate... where I want it to be placed, without any ceremony, in the first thicket is on the right in the said wood... My pit will be dug in this copse by the farmer of Malmaison, under the inspection of Mr. Lenormand, who will not leave my body until after having placed it in the said pit... The pit once covered, it will be sown above with acorns, so that, 'subsequently, the ground of the said pit being filled again and the coppice being filled as it was before, the traces of my tomb disappear from above the surface of the earth, how I flatter myself that my memory will fade from

the spirit of men.

The different modes of destructive expectation of the present are reflected in Sade, in the mental operations that preside over different practices of

“experimental” debauchery. Happiness consisting not in enjoyment, but in the desire to break the brakes that oppose desire, this is not in the presence, but in the expectation of absent objects that one will enjoy these objects - -

that is to say that one will enjoy these objects by destroying their real presence - (murders of debauchery) - or if they disappoint - and seem to refuse themselves to the presence (in their resistance To what one would like make them suffer) we will mistreat them to make them both

present and destroyed (which in moral sadism is expressed, for example, in sacrilege To the address of the absent God). In some of Sade's characters, disappointment in expectation ends up becoming an erogenous fiction: the object does not disappoint, but it is treated as if it were disappointing.

However, one of these overly favored characters admits that having only to wish for, his enjoyment has never been motivated by objects.

WILL OF THE MARQUIS DE SADE.

that surround it, "but by those who are not there". "Is it possible to commit crimes as we imagine and as you say there, for me I admit that my imagination has always been beyond my means on this, I have always conceived a thousand times more than I failed and I always complained about nature which, giving me the desire to outrage her, always gave me the means.

Here again Nature is experienced as a provocative presence of expectation, a presence which would evade aggressive expectation: the sadist consciousness sees itself face to face with its own eternity which it has denied and which it can no longer to recognize under the features of astute Nature: on the one hand maintained in the organic functions of the individual, she experiences the limits of her aggressiveness; on the other hand, in the movements of the imagination, it has the sensation of infinity; but instead of finding there its eternal condition and of experiencing itself in universal unity, it sees there, as in a mirror, only the infinite reflection of the various and multiple possibilities.

lost from his individuality. The outrage to inflict on Nature would be to cease to be individual, in order to immediately and simultaneously totalize all that Nature contains: this would be to arrive at a pseudo-eternity, a temporal existence. , that of perverse polymorphy. Having denied the immortality of the soul, Sade's characters, in return, pose their candidacy for integral monstrosity, thus denying the temporal elaboration of their own self, their attenuation

paradoxically places them in the state of possessing all the possibilities of potential development, which translates into their feeling of unconditional power. The erotic imagination which develops as the individual forms, counterbalancing sometimes a perversion, sometimes the instinct of propagation and which chooses the moments of solitude and waiting for the individual — moments when the world and the beings are absent — to invade his ego, would thus correspond to an unconscious attempt to recover everything possible which has become impossible due to the awareness of the ego — this formation having allowed the realization of the other me— therefore & an activity of aggression, to the detriment of external reality, with the aim of recovering its original integrity. So much so that in the individual living in permanent expectation, the imagination still seems to be an effort to escape from the object he is waiting for, to recover THE UNIT OF

...a sense of communal unity. This feeling is that experienced by a human group when it appears to itself as an intact and complete force; it arises and exalts itself in festivals and assemblies: a strong desire for cohesion then

prevails over the oppositions, the isolations, the competitions of daily and profane life”.

VEL' D'HIV', JUNE 7, 1036. — While

nir To the a-temporal condition where the possession of everything possible excluded the possibility of the experience of loss. Through the mouths of his characters, Sade himself confesses: "I invented horrors, and I executed them in cold just now. Indeed, the solitary, the prisoner Sade, deprived of all means of action, finally disposes of the same power as the omnipotent hero of whom he dreams: the unconditional power which no longer knows any resistance, which no longer knows any obstacles either outside or inside itself, which has only the sensation of its blind flow. "I undertook them at the moment". Hate which however hardly manages to exhaust the movement of "this kind of inconstancy, scourge of the Soul and too fatal

prerogative of our sad humanity". Thus the soul, aspiring to deliverance, is a prey to a contradictory hope; she hopes to escape from the painful experience of loss by denying the object its presence, while at the same moment she dies of the desire to see the object, reintegrated into the present, break the movement within her. of destructive weather.

Pierre Klossowski.

\$ FLAMES

The crowd moves towards the place where it is assembled with the immense noise of the tide — "with a noise of reign" — the voices which are heard above it are cracked: they are not not the speeches she hears that make her a miracle and secretly make you cry, that's her own expectation.

Because she does not only demand bread, because her human greed is as clear, as limitless, as terrible as that of the flames – demanding first of all that it ARISE, that it be.

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INCANDESCENT FIRE THE MAN WHO REPRESENTS
HIMSELF —

UNDER THE FEET THE INCANDESCENCE OF THE
EARTH IGNITES

AN ECSTATIC FIRE WILL DESTROY THE HOMELANDS
WHEN THE

HEART OF HUMAN BECOMES FIRE AND IRON

THE MAN = WILL ESCAPE HIS HEAD AS CONDEMNED
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NIETZSCHE

AND THE FASCISTS

ELIZABETH JUDAS-FOERSTER

The Jew Judas betrayed Jesus for a small sum of money: after which he hanged himself. The betrayal of those close to Nietzsche does not have the brutal consequence of that of Judas, but it sums up and completes the process of making intolerable the set of betrayals which distort the teaching of Nietzsche (which put it in line with the aims the shortest of the current fever). The anti-Semitic falsifications of *Mme.* whipping to the maxim in which Nietzsche's horror for anti-Semitism was expressed:

DON'T DATE ANYONE WHO IS INVOLVED IN THIS
BRAZILIOUS

RACING SMOKING! (1)

The name of Elisabeth Foerster-Nietzsche (2), who has just completed, on November 8, 1935, a life consecrated to a very narrow and degrading form of family worship, has not yet become an object of aversion... Elisabeth Foerster - Nietzsche had not forgotten, on November 2, 1933, the difficulties which had arisen between her and her brother because of her marriage, in 1885, to the anti-Semite Bernard Foerster. A letter in which Nietzsche reminds her of his "repulsion"—"as pronounced as possible"—

for the party of her husband—the latter referred to by name with resentment

—has been published by her own care (3). On November 2, 1933, in front of Adolf Hitler received by her in Weimar at the Nietzsche-Archiv, Elisabeth Foerster testified to Nietzsche's anti-Semitism by reading a text by Bernard Foerster.

Before leaving Weimar to go to Essen, reports *Le Temps* of November 4, 1933, Chancellor Hitler went to visit Mrs. Elisabeth Foerster-Nietzsche, sister of the famous philosopher. The old lady gave her a cane *épée* qui a appartenu her brother. She showed him around the Nietzsche archives.

Mr. Hitler heard the reading of a memorandum addressed to Bismarck in 1879 by Dr. Foerster, an anti-Semitic agitator, who protested "against the invasion of the Jewish spirit in Germany." Holding Nietzsche's cane in his hand, Mr. Hitler walked through the cheering crowd and got back into his car to drive to Erfurt and from there to Essen.

Nietzsche, in 1887 addressing a contemptuous letter 4 to the anti-Semite Theodor Fritsch (4), ended it with these words: BUT WHAT DO YOU THINK I FEEL WHEN THE NAME OF

ZARATHUSTRA COMES FROM THE MOUTHS OF ANTI-SEMITES!

THE SECOND JUDAS OF THE "NIETZSCHE-ARCHIV"

Adolf Hitler, 4th Weimar, had his photograph taken in front of the bust of Nietzsche. Mr. Richard Oehler, cousin of Nietzsche and collaborator of Elisabeth Foerster at the Archiv, had the photograph reproduced on the frontispiece of his book, Nietzsche and the future of Germany (5). In this work, he sought to show the deep agreement of the teaching of Nietzsche and Mein

Kampf. He recognizes, it is true, the existence of passages of Nietzsche which would not be hostile to the Jews, but he concludes:

..What matters most to us is this warning: "Not one more Jew!" Let us close our doors to them, especially on the east side! "... "... that Germany has a large number of Jews, that the German stomach and blood will have to struggle for a long time yet before having assimilated this dose of "Jew", that we do not have the digestion as well. active than the Italians, the French, the English, who came to the end of it in a much more expeditious way: and note that it is the expression of a very general feeling, which requires that we hear it and that we act. "Not one more Jew!" Let's close our doors to them, especially on the East side (including Austria)! This is what

instinct demands from a people whose character is still so weak and so little marked that it would run the risk of being abolished by the mixture of a more energetic race.

This is not just "shameful bullshit" but a crudely and consciously fabricated fake. This text appears in fact in Beyond Good and Evil (§ 251), but the opinion it expresses is not that of Nietzsche; it is that of the anti-Semites taken up by Nietzsche in a way of mockery!

I have not yet met a German, he writes, who wishes well for the Jews; the sages and the politicians may all condemn anti-Semitism without reservation, but what their wisdom

and their politics condemn is, make no mistake about it, not the feeling itself, but only its formidable outbursts, and the unseemly and shameful manifestations that this feeling provokes once unleashed. It is said quite clearly that Germany has largely, *etc.*

Follows the text carried by the fascist forger on behalf of Nietzsche! A little further on, a practical conclusion is given to these considerations: "We could very well start by throwing the anti-Semitic brawlers out of the door..." This time Nietzsche speaks in his own name. aphorism speaks in the sense of the assimilation of the Jews by the Germans, DO NOT KILL; REDUCE IN SERVITUDE

DOES MY LIFE MAKE IT LIKELY THAT I WAS ABLE TO LET MY

WINGS "CUT OFF" BY ANYONE? (6)

The tone with which Nietzsche responded during his lifetime to importunate anti-Semites excludes any possibility of treating the question lightly, of considering the betrayal of the Judases of Weimar as venial: it is a question of "cut wings".

Those close to Nietzsche undertook nothing less base than to reduce to 4 a degrading serfdom that which claimed to ruin servile morality. Is it possible that there is not gnashing of teeth in the world and that it does not become an evidence which, in the growing disorientation, makes one silent and violent? How could it not be blindingly clear in anger, when all mankind

rushes into bondage, that there is something that must not be enslaved, that cannot be enslaved? ?

NIETZSCHE'S DOCTRINE CANNOT BE SUBJECTED.

It can only be followed. To place it in the service of anything else is a betrayal that stems from the contempt of wolves for dogs.

DOES NIETZSCHE'S LIFE MAKE IT LIKELY THAT HE WOULD

HAVE 'THE WINGS CUT OFF' BY ANYONE?

Whether it is anti-Semitism, fascism, whether it is socialism, there is only use. Nietzsche addressed himself to free spirits, incapable of letting themselves be used.

LEFT AND RIGHT NIETZSCHEANS

The very movement of Nietzsche's thought implies a debacle of the different possible foundations of current politics. The rights base their action on the affective attachment to the past. Lefts on rational principles.

Yet attachment to the past and rational principles (justice, social equality) are also rejected by Nietzsche. It should therefore be impossible to use his teaching in any sense.

But this teaching represents an incomparable force of seduction, consequently a "force" quite simply, that politicians must have been tempted to enslave or at least to conciliate for the benefit of their companies. Nietzsche's teaching "mobilizes" the will and the aggressive instincts: it was inevitable that the existing actions seek to drag along in their movement these wills and these instincts that have become mobile and remained unused.

The absence of any possibility of adaptation to one of the directions of the policy had under these conditions only one result. The Nietzschean exaltation being solicited only because of a misunderstanding of its nature, it could be in both directions at the same time. To a certain extent, a Nietzschean right and a left have formed, in the same way as a Hegelian right and left had formerly formed. But Hegel had situated himself on the

political plane, and his dialectical conceptions explain the formation of two opposing tendencies in the posthumous development of his doctrine. In one case it is a question of logical and consistent developments, in the other of inconsistency, levity or betrayal. treated like everything else in a world where only servile attitude and

value in use appear admissible. In proportion to this world, the reversal of

values, even if it has been the object of real efforts to understand it, has remained so generally unintelligible that the trabisons and the platitudes of interpretation of which it is the object go almost unnoticed.

‘*NOTES FOR DONKEYS’

Nietzsche said himself that he had nothing but repugnance for the political parties of his time, but an ambiguity exists about fascism, which only developed long after his death and which, moreover, is the only movement politician who has consciously and systematically used the Nietzschean critique. According to the Hungarian Georg Lukacs (one of the few, it seems, among current Marxist theoreticians who have had a deep awareness of the essence of Marxism; since he had to take refuge in Moscow, he has been , it is true, morally broken, he is only a shadow of himself), according to Lukacs "the very clear difference in ideological level between Nietzsche and his fascist successors does not manage to hide the fundamental historical fact - fundamental, which makes Nietzsche one of the main ancestors of fascism" (International Literature, 1935, n° 9, P. 70). The analysis on which Lukacs bases this conclusion is perhaps sometimes refined and skilful, but it is only an analysis which dispenses with the consideration of the totality, that is to say, of what alone is "existence". "

Fascism and Nietzscheism exclude each other, even exclude each other with violence, as soon as one and the other are considered in their totality: on the one hand, life is linked and stabilized in an endless servitude, the other blows not only free air but a gust of wind; on the one hand the charm of human culture is broken to make way for vulgar force, on the other force and violence are tragically doomed to this charm. How is it possible not to see the abyss that separates a Cesar Borgia, a Malatesta, from a Mussolini?

Each

insolent despisers of traditions and of all morality, taking advantage of bloody and complex events for the benefit of a greed for life that surpasses them: the other slowly enslaved by everything that he only sets in motion by gradually paralyzing its primitive impulse. Already in the eyes of Nietzsche, Napoleon appeared "corrupted by the means he had been forced to employ"; Napoleon "had lost the nobility of character" (8). An infinitely heavier constraint is undoubtedly exerted on modern dictators reduced to finding their strength in identifying with all the impulses which Nietzsche despised in the masses, in particular "with this false admiration of oneself which - what races" (9). There is a corrosive derision in imagining a possible agreement between Nietzsche's demand and a political organization that impoverishes existence at the top, that imprisons, exiles or kills all that could constitute an aristocracy (10) of "spirits free". As if it were not blinding that Nietzsche, when he asks for a love commensurate with the sacrifice of life, it is for the "faith" that he communicates, for the values that his own existence makes real, obviously not for a homeland...

"A note for the Donkeys", wrote Nietzsche himself, fearing a confusion of the same order, just as miserable (11).

MUSSOLINI Nietzschean

Insofar as fascism has a philosophical source, it is not to Nietzsche, but to Hegel that it is linked (12). Let us refer to the article that Mussolini himself devoted in the Enciclopedia Italiana to the movement he created (13): The vocabulary and, even more than the vocabulary, the spirit of it are Hegelian, not Nietzscheans, Mussolini can twice use the expression "will to power": but it is no coincidence that

this will is only an attribute of the idea which unifies the multitude... (14) The Red Tagitator was influenced by Nietzsche: the Unitarian dictator kept Aside. The regime itself has spoken out on the matter. In an article in

Fascismo of July 1933, Cimmino denies any ideological filiation between Nietzsche and Mussolini. Only the will to power would constitute a link between their doctrines. But Mussolini's will to power "is not selfish", it is preached to all Italians whose duce "wants to make supermen". Because, affirms the author, "even if we were all supermen, we would still only be

men... May Nietzsche please Mussolini, nothing could be more natural: Nietzsche will always belong to all men of action and of will... The profound difference between Nietzsche and Mussolini is in the fact that power as will, force, action are the products of instinct, I would almost say of physical nature. - that. They can belong to the most opposed people, they can be put at the service of the most diverse goals. On the contrary, ideology is a spiritual factor, it is what really unites men..." It is not useful to insist on the open idealism of this text which has the merit of honesty if it must be compared to the German texts. It is more remarkable to see the Duke cleared of a possible accusation of Nietzschean selfishness. 15).

For Stirner, for Nietzsche, wrote the revolutionary at the time, and for all those whom, in his *Geniale Mensch*, Turk calls the antisophists of egoism, the State is organized oppression to the detriment of the individual. And yet, even for animals of prey, there is a principle of solidarity... The instinct of sociability, according to Darwin, is inherent in the very nature of man. It is impossible to imagine a human being living outside the infinite chain of his fellows. Nietzsche deeply felt the "inevitability" of this law of universal solidarity. The Nietzschean superman tries to escape from contradiction: he provokes and directs his will to power against the external mass, and the tragic grandeur of his undertakings provides the poet — for a short time yet — with material worthy of being published. sung...

This explains why Mussolini, noting the non-Italian influences that were exerted on the nascent fascism, speaks of Sorel, Péguy, Lagardelle and not of Nietzsche.

Official fascism has been able to use, by arranging them on the walls, tonic Nietzschean maxims: its brutal simplifications nevertheless seem to it to have to be kept away from the Nietzschean world, too free, too complex, too complex. heartbreaking. This prudence seems to rest, it is true, on an outmoded interpretation of Nietzsche's attitude: but this interpretation was possible and it was so because the movement of Nietzsche's thought ultimately constitutes a maze, it is that is to say, the complete opposite of the directives that present-day political systems require of their inspirers.

ALFRED ROSENBERG

However, the prudence of Italian fascism is opposed to Hitler's assertion.

Nietzsche, in the racist pantheon, does not occupy, it is true, an official place. Chamberlain, Paul de Lagarde or Wagner give more solid satisfactions to the profound "self-admiration" practiced by the Germany of the Third Reich. But whatever the dangers of the operation, this new Germany had to recognize Nietzsche and use him. It represented too many instincts mobilized, available for any, almost any violent action; and falsification was still too easy. The first developed ideology of National Socialism, as it emerged from the brain of Alfred Rosenberg, accommodates Nietzsche.

Z

First of all the German chauvinists had to get rid of the Stirnerian, individualistic interpretation. Alfred Rosenberg, doing justice to leftist Nietzscheism, seems to have a rage at heart to snatch Nietzsche from the clutches of the young Mussolini or his ilk:

Frederic Nietzsche, he says in his *Mythe du xx^e siècle* (16), represents the desperate cry of millions of oppressed people. His savage preaching of the superman was a powerful amplification of individual life, subjugated, annihilated by the material pressure of the time... But an era

gagged for generations only grasps, through impotence, the subjective side of the great Nietzsche's will and vital experience. Nietzsche passionately demanded a strong personality: his falsified demand became a call, an unleashing of all instincts. Around his banner rallied the Red Battalions and the nomadic prophets of Marxism, a kind of men whose A senseless doctrine has never been denounced more ironically than by Nietzsche. In his name, the contamination of the race by the Negroes and the Syrians progressed, while he himself yielded harshly to the discipline characteristic of our race.

Nietzsche had fallen into the dreams of gigolos in heat, which is worse than falling into the hands of a band of brigands. The German people heard nothing more than the removal of constraints, of subjectivism, of

“personality”, but there was no longer any question of discipline and interior construction. The most beautiful words of Nietzsche "From the future approach the winds with strange blows of wings and in his ears resounds the good news" was no more than a nostalgic intuition in the midst

of an insane world where he was, alongside Lagarde and Wagner, almost the only clairvoyant.

“If you knew how much I laughed last spring reading the works of that sentimental and vain stubbornness called Paul de Lagarde”: this is how Nietzsche expressed himself speaking of the famous pan-Germanist (17).

Nietzsche's laughter could obviously extend from Lagarde to Rosenberg, the laughter of a man who was also scorned by social democrats and racists.

The attitude of a Rosenberg should not

their steps to be taken simply for vulgar Nietzscheism (as we sometimes admit, as Edmond Vermeil admits). The disciple is not only vulgar but prudent: the mere fact that a Rosenberg speaks of Nietzsche was enough to

"clip the wings", but it seems to a man of this species that wings are never clipped enough. Everything that is not Nordic must, according to him, be rigorously cut off. But only the gods of the sky are Nordic!

While the Greek gods, he writes (18), were the heroes of light and sky, the gods of non-Aryan Asia Minor assumed all the characters of the Earth...

Dionysus (at least in his non-Aryan side) is the god of ecstasy, lüzure, unbridled bacchanalia... For two centuries, the interpretation of Greece continued, From Winckelmann 4 Voss passing through the German classics, we insisted on the light, the gaze turned towards the world, Intelligible...

The other — romantic — current feeds on the secondary influxes indicated at the end of the Illiad by the feast of the dead or in Aeschylus by the action of the Erynnies. vivified in the chthonian counter-gods of the Olympian Zeus. Starting from death and its enigmas, it venerates the mother goddesses, Demeter at the head, and finally blossoms in the god of the dead: Dionysus. It is in this sense that Welcker, Rohde and Nielzsche made Mother Earth a benefactor, itself formless, of life which perpetually returns through death to its bosom. worship, and as ever darker veils were drawn before the radiant face of the gods of heaven, he sank ever deeper into the instinctive, the formless, the demonic, the sexual, the ecstatic, the chthonic, into the cult of the Mother.

It should be recalled here first of all that Rosenberg is not the official thinker of the Third Reich, that of course his anti-Christianity received no consecration. But when he expresses his revulsion for the gods of the Earth

and for romantic tendencies which do not have for their immediate object a composition of force, without a shadow of a doubt, he is expressing the revulsion of the national - socialism itself.

National Socialism is less romantic and more Maurassian than one sometimes imagines and we must not forget that

Rosenberg is the ideological expression of it closest to Nietzsche: the jurist Carl Schmidt who incarnates it no less truly than Rosenberg is close to Maurras and, of Catholic origin, has always been a stranger to the influence of Nietzsche.

A "HYGIENIC AND PEDAGOGICAL RELIGION": GERMAN NEO-PAGANISM

It was German "neo-paganism" (19) that introduced the legend of a poetic National Socialism. It is to the extent only that racism culminates in this eccentric religious form, which expresses a certain vitalist and anti-Christian current of German thought.

It is true that a somewhat chaotic but organized belief freely represents today in Germany this mystical current which, from the great romantic period, was expressed in writings such as those of Bachofen, Nietzsche and more recently Klages (20). Such a current has never had the slightest unity, but it is distinguished by the valorization of life over reason and by the opposition of primitive religious forms to Christianity. Within National Socialism, Rosenberg today represents its most moderate tendency: cultural organization analogous to that of the churches. This attempt is not new in Germany where a "community of the Germanic Faith" existed from 1908

and where Marshal Ludendorff Himself wanted to become, after 1923, the head of a German church. After Hitler's seizure of power, the various existing organizations recognized in congress the community of the Germanic Faith

what? Be

ma

their goals and united to form the "German Faith Movement".

But if it is a fact that the proselytes of the new religion do not oppose to romantic exaltation the narrow and entirely military limits of Rosenberg, they are none the less in

agreement on this point that anti-Christianity being proclaimed, life being deified, their only religion is the race, that is to say, Germany. The former Protestant missionary Hauer exclaims: "There is only one virtue: to be German! And the extravagant Bergmann, keen on psychoanalysis and "hygienic religion" affirms that "Jesus of Nazareth, doctor and benefactor of the people, if he returned today, would come down from the cross false understanding; he would live again as the people's doctor, as the doctrinaire of the hygiene of the race. »

National Socialism escapes traditional and pietistic narrowness only to better ensure its mental poverty! The fact that followers of the new faith perform ceremonies during which passages from Zarathustra are read completes the situation of this comedy far removed from the Nietzschean requirement, in the most vulgar phraseology of the jugglers who impose fatigue everywhere.

Finally, it is necessary to add that the leaders of the Reich seem little inclined, less and less inclined, to support this heterogeneous movement: the picture of the part played in Hitler's Germany 4 by a free, anti-Christian enthusiasm, is given. bearing a Nietzschean appearance, therefore ends in shame.

MORE TEACHER...

There remains — perhaps the most serious — the consistent attempt by Mr.

Alfred Baeumler, using real knowledge and a certain theoretical rigor, to construct a political Nietzscheism. The little book by Baeumler, Nietzsche, the philosopher and the politician (21), published by Reclam editions, has very many examples.

to please, brings out of the maze of Nietzschean contradictions the doctrine of a people united by a common will to power. Such work is indeed possible and it was inevitable that it should be done. It releases as a whole

a precise figure, new, remarkably artificial and logical. Imagine Nietzsche once asking himself: "What use can what I have experienced, what I have seen, be useful to?" This is indeed what Mr. Baemler would not have

failed to ask himself in his place. And since it is impossible to be useful for what does not exist, M. Baemler necessarily refers to the existence which imposes itself on him, which should have imposed itself on Nietzsche, that of the community on which the one and the other were doomed by birth.

Such considerations would be correct on the condition that the hypothesis formulated could have received meaning in the mind of Nietzsche. Another supposition remains possible: what Nietzsche experienced, what he saw, could not be recognized by him as a utility but as an end, just as Hegel waited for the Prussian State to realize the Spirit, Nietzsche could have, after having vituperated her, obscurely expected Germany to give a body and a real voice to Zarathustra... But it seems that M. Baemler's intelligence, more demanding than that of a Bergmann, of an Oehler, eliminates overly comic representations. It seemed expedient to him to neglect everything that Nietzsche too unquestionably had experienced as an end, not as a means, and he openly neglected it with positive remarks.

Nietzsche speaking of the death of God used an upset language, testifying to the most excess inner experience. Baemler writes: To understand exactly Nietzsche's attitude towards Christianity, one must never lose sight of the fact that the decisive phrase, *Dieu est mori*, has the sense of a historical observation.

Describing what he had felt the first time that the vision of eternal return presented itself to him, Nietzsche wrote: "The intensity of my feelings made me

4 trembling and laughing at the same time... these were not tears of tenderness, they were tears of jubilation..."

In reality, says Baeumler, the idea of eternal return is unimportant from the point of view of the Nietzsche system. We must consider it as the expression of a highly personal experience. It has no relation whatsoever with the fundamental thought of the will to power and even, taken seriously, this idea would break the coherence of the will to power.

Of all the dramatic representations which gave Nietzsche's life the character of a tearing apart and panting struggle for human existence, the idea of eternal return is certainly the most inaccessible. But from the inability to

reach my resolution not to be taken seriously, I have not crossed is the step of the traitor. Mussolini once recognized that Nietzsche's doctrine could not be reduced to the idea of the will to power. In his own way, Mr. Baeumler, driven to treason and taking the plunge, recognizes it with incomparable brilliance: emasculating in broad daylight...

THE "COUNTRY OF MY CHILDREN"

Putting Nietzsche into service requires first of all that his whole pathetic experience be opposed to the system and make room for the system. But his demand extends further.

Baeumler opposes the understanding of the Revolution to the understanding of myth: the first would be linked, according to him, to the awareness of the future, the second to an acute feeling of the past (22). It goes without saying that nationalism implies enslavement to the past. In an article in *Esprit* (Nov. 1, 1934, Pp. 199-208), Levinas gave on this point a philosophical expression of racism in particular, deeper than that of his partisans. If we cite here the essential

tiel, deep opposition between the teaching of Nietzsche and its sequence will come out this time perhaps with a rather great brutality: The importance, writes Levinas, granted to this feeling of the body with which the Western spirit has never wanted to content itself, is at the base of a new biological conception of man. The biological with all

that it entails of fatality becomes more than an object of spiritual life, it becomes its heart.

The mysterious voices of blood, the calls of heredity and the past for which the body serves as an enigmatic vehicle lose their nature as problems submitted to the solution of a sovereignly free Ego. The Ego only brings to solve them the very unknowns of this problem. It is made of it, The essence of man is no longer in freedom, but in a kind of chaining...

From then on, any social structure which announces an liberation with regard to the body and which does not commit it becomes suspect as a denial, as a betrayal... spirit... Any rational assimilation or mystical communion between spirits which is not based on a community of blood is suspect, but the new type of truth cannot renounce the formal nature of truth

and cease to be universal. The truth may be my truth in the strongest sense of this possessive - it must tend to the creation of a new world. Zarathustra is not satisfied with his transfiguration, he comes down from his mountain and brings a gospel. How is universality compatible with racism? There will be a fundamental modification of the very idea of universality. It must make room for the idea of expansion, because the expansion of a force presents a completely different structure from the propagation of an idea.

not only a new ideal, it is an ideal which at the same time brings its own form of universalization: war, conquest,

Levinas, who introduces without worrying about justifying it, the identification of the Nietzschean attitude with the racist attitude, in fact limits himself to giving, without having sought it, a striking evidence to their incompatibility and even to their character of opposites, The blood community (23) and the chaining

ment to the past are in their connection as far apart as possible, out of sight of a man who claimed with great

pride the name of "homeless". And the understanding of Nietzsche must be held to be closed & those who do not fully appreciate the profound paradox of another name which was not claimed with less pride, that of CHILD OF WAVENIR (24). To the understanding of the myth linked by Baeumler to the acute feeling of the past corresponds the Nietzschean myth of the future (25). The future, the marvelous unknown of the future, is the only object of the Nietzschean feast (26). "Humanity, in Nietzsche's thought, still has much more time ahead than behind—how, generally speaking, could the ideal be taken from the past? (27). It is the aggressive and gratuitous gift of self to the future, in opposition to the chauvinistic avarice, chained to the past, which alone can fix a large enough image of Nietzsche in the person of Zarathustra demanding to be denied. The "homeless", the unleashed of the past who live today, how can they at rest see chained to patriotic misery those among them whose hatred of this misery dedicated to the COUNTRY OF HIS

CHILDREN? Zarathustra, when the eyes of others are riveted to the countries of their fathers, To their homeland, Zarathustra saw the COUNTRY OF HIS CHILDREN (28). Faced with this world covered with

the past, covered with fatherlands as a man is covered with wounds, there is no expression more paradoxical, nor more passionate, nor greater.

"US HOMELESSNESS..."

There is something tragic in the simple fact that Levinas' error is possible (because it is doubtless in this case an error, not a bias). The contradictions from which men die suddenly appear strangely insoluble. For if the opposing parties adopting

opposing solutions, have apparently resolved these contradictions, it is only a question of gross simplifications: and these appearances of solution only serve to distance the possibilities of escaping death. The unleashed of the past are those enchained to reason; those who are not

chained to reason are the slaves of the past. The game of politics requires such false positions to occur: and it does not seem possible that they can be changed. To transgress with life the laws of reason, to respond to the demands of life even against reason, is in politics, in practice, to give oneself hand and foot bound to the past. And yet life demands no less to be delivered from the past than from a system of rational, administrative measurements.

The passionate and tumultuous movement which forms life, which responds to what it demands of being strange, new, lost, sometimes appears carried by political action: it is only a question of a brief illusion. ! The movement of life merges with the limited movements of political formations only under defined conditions (29); in other conditions, it continues far beyond, precisely 14 od Nietzsche's gaze was lost.

Far beyond, 14 where the simplifications adopted for a very short time and for a very short purpose lose their meaning, 14 where existence, 14 where the universe which brings it appear again like a maze... Towards this maze which alone encloses the numerous possibilities of life, not towards immediate poverty, the contradictory thought of Nietzsche moves according to a shadowy freedom (30). She even seems to escape alone, in the world that is now, the pressing cares that make us refuse to open our eyes far enough. Those who already perceive the void in the solutions proposed by the parties, who no longer even see in the hope aroused by these parties any more than an opportunity for wars devoid of any odor other than that of

death, seek a faith commensurate with the convulsions they undergo: the possibility for man to no longer find a flag and the dead-end killings in front

which this flag goes, but everything in the universe can be an object of laughter, delight or sacrifice...

“Our ancestors, wrote Nietzsche, were Christians of unequalled loyalty who, for their faith, would have sacrificed their property and their blood, their state and their country.

We — we do the same. But why? By personal irreligion? By universal irreligion? No, you know that much better, my friends! The YES hidden in you is stronger than all the NOs and all the MAYBES of which you are sick with your time: and if you have to go to the sea, you other emigrants, do your best to do so. yourselves to find — a faith..." (31).

NOTES. — (1) Posthumous works, trans. Bolle, Editions du Mercure de France, 1934, § 858, p, 309.

(2) On E. Foerster-Nietzsche, see art. obituary of W. F. Otto in *Kantstudien*, 1935, no. 4, p. V (two portraits); but better, E. Podach, *The Collapse of Nietzsche* (tr. fr.), N.R.F., 1931; Podach gives reality to Nietzsche's expressions about his sister (people like my sister are inevitably irreconcilable adversaries of my way of thinking and my philosophy, quoted by Podach, p. 68): disappearances of documents, omissions shameful stories of the Nietzsche-Archiv were already to be completed by this singular

"adversary."

(3) Letter of May 21, 1887 publ. in FR. in *Selected Letters*, Stock, 1931.

(4) The second of the two letters A Th. Fritsch, publ, in fr. by M. P. Nicolas (*De Hiller Nietzsche*, Fasquelle, 1936, p. 131-4). netre and who brings important documents. But it is to be regretted that the author was above all preoccupied with showing 4 Mr. Benda that he should not be hostile to Nietzsche... and wish that Mr. Benda would remain faithful to himself.

(5) *Friedrich Nietzsche and the German future*, Leipzig, 1935. R. Oehler appartient & la famille de la mère de Nietzsche.

Nietzsche's teaching elaborates the faith of the sect or of the "order" whose dominating will will make human destiny free, snatching it from the rational enslavement of production as well as from the irrational enslavement to pass. That reversed values cannot be reduced to utility value is a principle of such vital importance that it raises

with it all that life brings of stormy will to conquer. . Apart from this definite resolution, this teaching gives rise only to the inconsistencies or betrayals of those who claim to take it into account. Enslavement tends to encompass human existence as a whole, and it is the destiny of this free existence that is at stake.

(6) In the first of the two letters A Th. Fritsch; see above, n. 4.

(7) "Hasn't there been a Hegelianism of right and left? There can be a Nietzscheism of the right and of the left. And it seems to me that Stalin's Moscow and Rome, the latter conscious and the latter unconscious, already posit these two Nietzscheisms (Drieu La Rochelle, *Socialisme fasciste*, N.R.F., 1934, p. 71). In the article where these lines appear (entitled

"Nietzsche against Marx") M. Drieu, while recognizing that "it will never be more than a residue of his thought which will have been delivered to the brutal exploitation of people of hands", reduced Nietzsche to the will to initiative and to the negation of the optimism of progress...

In the end, if not in law, the distinction between two opposed Nietzscheisms is nonetheless justified on the whole, From 1902, in a serial entitled Nietzsche socialiste in spite of him ("Journal des Débats", September 2, 1902), Bourdeau spoke ironically of Nietzscheans of right and left.

Jaurès (who in a conference & Gendve identified superman and proletariat), Bracke (translator of Human too human), Georges Sorel, Félicien Challaye can be cited in France among the men of the left who were interested in Nietzsche.

It is regrettable that the conference of Jaurès is lost.

It is important to note again that the main work on Nietzsche is by Charles Andler, a sympathetic editor of the Communist Manifesto.

(8) Will to power, § 1026 (QEuves complates, Leipzig, 1911, t. XVI, p.

376).

(9) Gay Knowledge, § 377.

(10) Nietzsche speaks of aristocracy, he even speaks of slavery, but if he expresses himself about “new masters”, he speaks of “their new holiness”, of “their capacity for renunciation”. “They give, he writes, to the lowest the right to happiness, they renounce it for themselves. »

(11) Will to Power, § 942 (Complete Works, 1911, t. XVI, p. 329).

(12) We know that Hegelianism, represented by Gentile, is practically the official philosophy of Fascist Italy.

(13) Sub verb "Fascism". The art. was translated at the head of: B.

Mussolini, Le Fascisme, Denoël et Steele, 1933.

(14) Mussolini writes about the people: “It is neither a question of race nor of determined geographical region, but of a group which is perpetuated historically, of a multitude unified by an idea which is a will to existence and power...” (Ed. Denoël and Steele, p.

(15) In an article published at the time by a newspaper in Romagna, and reproduced by Marguerite G. Sarfatti (Mussolini, trans. fr., Albin Michel, 1927, p. 117-21).

(16) The Myth of the 20th Century, Munich, 1932, p. 523

(17) First letter & Th. Fritsch, quoted above, n. 4 and 6.

(18) Der Mythos der 20. Jahrhunderts, p. 55. This hostility of fascism to the chthonic gods, to the gods of the Earth, is doubtless what situates it most exactly in the psychological or mythological world.

(19) On German neo-paganism, see the article by A. Béguin in Rev: des Deuz-Mondes, May 15, 1935.

(20) We should note that regarding the contemporary writer Ludwig Klages, famous above all for his work on characterology, Baron Sellitre (From the goddess nature to the goddess life, Alcan, 1931, p. 133) uses the expression acephalous... (Klages is moreover the author of one of the most important books devoted to & Nietzsche, Die psychologischen Errungenschaften Nietzsches, 2° ed. , Leipzig, 1930 (1st ed.: 1923).

(21) Nietzsche, the philosopher and politician, Leipzig, 1931; the two quoted passages, p. 98 and BO.

(22) Cf. Sellière, op. cit., p. 37.

(23) Nietzsche is generally interested in the beauty of the body and in the race without this interest determining in him the election of a limited blood community (fictitious or not). The bond of the community that he envisages is undoubtedly the mystical bond, it is a question of a "faith", not of a country.

(24) Gai savoir, § 377, under the title We others, without country.

(25) Poem the myth of the future! écrit Nietzsche dans des notes pour Zarathustra (Œuvres complètes, Leipzig, 1901, t. XII, p. 400).

(26) The future does not celebrate the past! (même passage que la citation précédente); I love ignorance about the future (Gai savoir, § 287).

(27) Posthumous works (Œuvres complètes, complètes, Leipzig, 1903, t.

XIII, p. 362). (28) Thus spoke Zarathustra, 2° part, The country of civilization. "I am driven from the homelands and native lands. I therefore only love the country of my children ... I want to redeem myself with my children for having been the son of my fathers, "

(29) A revolution such as the Russian revolution perhaps gives the measure.

The questioning of all human reality in a reversal of the material conditions of existence suddenly appears in response to a call without pity, but it is not possible to foresee its scope: the revolutions play any intelligent prediction of results. The movement of life probably has little to do with the more or

less depressive aftermath of a trauma. It lies in dark, slowly active and creative determinations of which the masses are unaware at first. It is especially miserable to confuse it with the readjustments demanded by the conscious masses and operated on the political level by more or less parliamentary specialists.

(30) This interpretation of the “political thought” of Nietzsche, the only one possible, was remarkably expressed by Jaspers. We refer (below, p. 28) & the long quotation that we give in the review of Jaspers' work.

(31) This is the conclusion of § 377 of the Gay Knowledge, We others, without a homeland. This paragraph characterizes more precisely than any other the attitude of Nietzsche in the face of contemporary political reality.

HERACLITE

TEXTE DE Nietzsche

This portrait of Heraclitus is taken from "Philosophy in the tragic time of Greece", one of Nietzsche's first works, written in 1873, but published after his death (it has not been translated into French) . Because Heraclitus saw the law in the combat of multiple elements, in the fire the innocent game of the universe, he had to appear to Nietzsche as his double, as a being of which he himself was a shadow. If Heraclitus “raised the curtain on the greatest of all spectacles”—the play of destructive time—this is the very spectacle which became Nietzsche's contemplation and passion, during which he was to appear the vision charged with dread of the eternal return, “Each moment exists only insofar as it has exterminated the

present moment, its father. ". "The total inconstancy of all reality is a terrible and overwhelming representation; its action is analogous to the impression of someone who, in an earthquake, loses confidence in solid ground". The greatest of all spectacles, the greatest of all feasts is the death of God.

"Aren't we constantly falling? backward? from this side, in front, from all sides? This is how Nietzsche later cried when he experienced the rapture he called the "death of God" (Gai Savoir, § 125), Far beyond the fascist barracks...

more surely than the philosopher that he will arrive at his goal by this way

— he would not know where to stand except on the outstretched wings of all time; non-con-Heraclitus was proud: and when a philosopher comes to Pride, it is great pride. His action never leads him to search for an "audience", Vap-the applause of the masses or the flattering chorus of contemporaries. To go alone through the streets belongs to the nature of the philosopher. His gifts are rarer, and in a sense unnatural, exclusive and hostile even to similar gifts. The wall of self-satisfaction must be diamond, not to break or break, for everything is moving against it. His journey to immortality is more strewn with obstacles and hindrances than any other; and yet no one can believe

amazement of present and instantaneous things composing the essence of great philosophical nature. He has the truth: free the wheel of time to turn in one direction or the other: it will never escape the truth. It is important to learn that such men once lived. We would never dare to imagine the pride of Heraclitus as an idle possibility. Any effort toward knowledge seems, by its nature, eternally unsatisfied and unsatisfying. Also no one will want to believe if he is not met

Things themselves, in the solidity and fixity of which the narrow head of man or animal believes, have no existence of their own. They are the splinters and flashes of brandished swords, the twinkling of victory in the combat of contrary qualities... Total consumption in the fire is satiety... Satiety engenders crime (I'hubris)... All the history of the world be the punishment of hubris? The multiple, the result of a crime?... Fire...

plays..., transforming itself into water and earth..., it builds sand castles like a child..., it builds them, destroys them and... begins again the game has its beginning. A moment of satiety, Then, the need seizes him again... It's not the instinct of crime, it's the taste of the game, always 4 new awake, which calls new worlds to life...

NIETZSCHE, PHILOSOPHY IN THE TRAGIC PERIOD OF GREECE

(PAssim).

blessed by history, 4 the reality of an opinion of self as royal as that conferred by the conviction of being the sole and happy pretender of Truth.

Such men live in their own solar system: you must go and find them there.

A Pythagoras, an Empedocles, treated their own person with a superhuman esteem, with an almost religious fear; but the bond of compassion tied to the great conviction of the migration of Souls and of the unity of all that is alive, brought them back to other men, for the salvation of the latter. As for the feeling of solitude with which the Ephesian hermit of the temple of Artemis was imbued, one can only experience something of it in the midst of the most desolate alpine sites. No feeling of all-powerful pity, no desire to help, to heal or to save emanates from him, He is

a star without atmosphere. His eye, whose ardor is entirely directed inwards, has only a dull and icy look, and as if in pure appearance, for the outside. All around him the waves of madness and perversity beat the fortress of his pride: he turns away from it in disgust. But on their side men with sensitive hearts avoid such a larva as casting bronze; in a remote sanctuary, among the images of the gods, in the shadow of a cold, calm and ineffable architecture, the existence of such a being is still being realized. Among men, Heraclitus, as a man, was inconceivable; and if it is true that he has been seen attentively observing the play of noisy children, it is also true that while doing so he thought of something which no man thinks of in such a case: the game of great universal child, Zeus. I) had no need of other men, not even for his knowledge; he didn't hold

point 4 ask them all the questions that we can ask them, nor those that the sages had tried to ask before him. He spoke with contempt of these questioning men, hoarders, in short, of these "historical" men. "It was myself that I was looking for and exploring," he said, using a term that defines the deepening of an oracle: just as if he were the true and only executor of the Delphic sentence: "Know thyself! »

As for what he perceived in this oracle, he held it to be immortal wisdom, eternally worthy of interpretation, of unlimited effect in the distant future, like the prophetic discourses. of the Sibyl. There is enough for the latest

humanity: provided that it only wants to interpret as an oracle's sentence what he "expresses nor hides" like the Delphic god. And even though he announces "without a smile, without ornament or perfume" but rather with

"a foaming mouth", it must reach down to the millennia of the future. For the world eternally needs the truth, it therefore eternally needs Heraclitus: although Heraclitus does not need it himself. What does his glory matter to him?

Glory among "mortals who ever flow!" he exclaimed wryly. His glory no doubt interests humans, it does not

interest him himself; the immortality of humans needs him, and not himself the immortality of the Heraclitus man.

What he saw, the doctrine of law in becoming and play in necessity, must now be seen forever: he has lifted the curtain on the greatest of all spectacles.

PROPOSITIONS

When Nietzsche hoped to be understood after fifty years, he could not mean it only in the intellectual sense. What he lived and exalted himself for requires life, joy and death to be at stake, not the weary attention of intelligence. This must be stated simply and with the awareness of commitment. What happens deep in the reversal of values, in a decisive way, is the tragedy itself: there is not much room left for rest. May the essential for human life be exactly the object of sudden horrors, may this life be carried in laughter to the height of

joy by what happens most degradingly, such strangenesses place what happens human on the surface of the Earth in the conditions of a mortal combat: they place in the necessity of breaking in order to "exist" Coming of recognized truth. But it is futile and redundant to address those who have only feigned attention: combat has always been a more demanding undertaking than the others. It is in this sense that it becomes impossible to recoil before a consistent understanding of Nietzsche's teaching, This towards a slow development where nothing can be left in the shadows.

1 – PROPOSALS ON FASCISM

1. "The most perfect organization of the Universe can be called God" (1).

Fascism, which recomposes society from existing elements, is the most closed form of organization, that is, the human existence closest to the eternal God.

In the social revolution (but not in current Stalinism), the decomposition, on the contrary, reaches its extreme point.

Existence is constantly situated Opposite to two equally illusory possibilities: it is "ewige Vergottung und Entgottung", "an eternal integration which deifies (which makes God) and an eternal disintegration which annihilates God in herself ".

The destroyed social structure recomposes itself by slowly developing within it an aversion to the initial decomposition.

The recomposed social structure — whether either as a result of fascism or a negating revolution — paralyzes the movement of existence, which demands constant disintegration. The great unitarist constructions are only the prodromes of a religious outburst that will lead to the movement of life beyond servile necessity, The charm, in the toxic sense of the word, of Nietzschean exaltation comes from the fact that it disintegrates life by bringing it to the height of the will to power and Vironia.

2. The substitute character of the individual in relation to the community is one of the rare evidences that emerge from historical investigations. It is the unitary community that the person borrows his form and his being. The most opposed crises have resulted before our eyes in the formation of unitary communities

bles: there was therefore neither social illness nor regression; societies rediscovered their fundamental mode of existence, their structure of all times, such as it was formed or reformed in the most diverse economic or historical circumstances.

The protest of human beings against a fundamental law of their existence can obviously only have a limited meaning. Democracy which rests on a

precarious balance between classes is perhaps only a transitory form; it not only brings with it the greatness but also the smallness of decomposition.

The protest against Unitarianism does not necessarily take place in a democratic sense. It is not necessarily made in the name of an end: the possibilities of human existence can now be situated beyond the formation of one-headed societies.

3. Acknowledging the smallness of democratic anger (much of it meaningless because the Stalinists share it) in no way signifies acceptance of the unitary community. Relative stability and conformity to natural law in no way confer on a political form the possibility of stopping the movement of ruin and the creation of history, still less of satisfying the demands of life at once. . On the contrary, the closed and closed social existence is doomed to the condensation of decisive explosive forces, which is not realizable within a democratic society. But it would be a gross error to imagine that an explosive thrust has as its exclusive and even merely necessary aim the destruction of the head and the unitary structure of a society. The formation of a new structure, of an "order" developing and raging throughout the entire earth, is the only liberating act.

real and only possible ratory—revolutionary destruction being regularly followed by the reconstitution of the social structure and its head.

4. Democracy rests on a neutralization of relatively weak and free antagonisms; it excludes any explosive condensation. One-headed society results from the free play of the natural laws of man, but each time it is a secondary formation, it represents an overwhelming atrophy and sterility of existence. The only society full of life and strength, the only free society is the bi or polycephalic society which gives the fundamental antagonisms of life a constant explosive outcome but limited to the richest forms, The duality or multiplicity of heads tends to realize in the same movement the acephalous character of existence, for the very principle of the head is reduction to unity, reduction of the world to God.

5. "Inorganic matter is the mother's breast. To be delivered from life is to become true again; it is to complete oneself, He who would understand this

would consider it a holiday to return To the insensitive dust "(2).

"Tuning perception also to the inorganic world; an absolutely precise perception — 'Truth' reigns! — Uncertainty and illusion begin with the organic world.

"Loss in any specialization: the synthetic nature is the higher nature. Now, all organic life is already a specialization. The inorganic world which lies behind it represents the greatest synthesis of forces; for this reason, he appears worthy of the greatest respect. Verrosity, perspective limitation do not exist" (4).

These three texts, the first summarizing Nietzsche, the other two being part of his posthumous writings, reveal at the same time the conditions of splendor and misery of existence. To be free means not to be a function. To allow oneself to be locked into a function is to allow life to emasculate. The head, conscious authority or God, represents that of the servile functions which gives and takes itself

for an end, consequently that which must be the object of the most lively version. It is to limit the scope of this aversion to give it as the principle of the struggle against unitary political systems: but it is a question of a principle outside of which such a struggle is only an internal contradiction, 2 – PROPOSITIONS ON THE DEATH OF GOD

6. The acephalous mythologically expresses the sovereignty doomed to destruction, the death of God, and in this the identification with the headless man is made up of and merges with the identification with the superhuman who IS entirely "death of God".

7. Superman and acephalous are linked with equal brightness 4 the position of time as imperative object and explosive freedom of life. In either case, time becomes an

object of ecstasy and it matters secondly whether it appears as "eternal return" in Surlej's vision or as "catastrophe" (Sacrifices) or even as "time-explosion": it is then as different from the time of the philosophers (or even from Heideggerian time) as the Christ of the erotic

saints is from the God of the Greek philosophers. The movement directed towards time suddenly enters into concrete existence, whereas the movement towards God turned away from it during the first period.

8. Ecstatic time can only be found in the vision of things that childish chance causes suddenly to arise: corpses, nudities, explosions, spilled blood, abysses, brilliance of the sun and thunder.

9. War, insofar as it is the will to ensure the perpetuity of a nation, the nation which is sovereignty and requirement of inalterability, the authority of divine right and God himself represent the 'obs-despairing destiny of man to oppose The exuberant power of time and to find security in an immobile erection close to sleep, National and military existence are present in the world in an attempt to deny death in reducing To a component of a glory without anguish. The nation and the army profoundly separate man from a universe given over to wasted expense and the unconditional explosion of its parts: profoundly, at least to the extent that the precarious victories of human greed are possible.

10. The Revolution should not be considered only in its openly known and conscious ins and outs but in its raw appearance, whether it is the work of the Puritans, the Encyclopaedists, the Marxists or the Anarchists. The Revolution in its significant historical existence, which still dominates present-day civilization, manifests itself before the eyes of a world dumb with fear as the sudden explosion of limitless riots. Divine authority, because of the Revolution, ceases to found power: authority no longer belongs to God but to the time whose free exuberance puts kings to death, to time embodied today in the explosive

tumult of peoples. In fascism itself, authority has been reduced to being based on so-called revolution, a hypocritical and constrained homage to the only imposing authority, that of catastrophic change.

11, God, kings and their sequel have interposed themselves between men and the Earth - in the same way that the father before the son is an obstacle to rape and to the possession of the Mother. The economic history of modern times is dominated by the epic but disappointing attempt of relentless men to wrest wealth from the earth. The Earth has been gutted,

but from inside its belly, what men have extracted is above all iron and fire, with which they never cease to gut each other. The internal incandescence of the Earth does not only explode in the crater of volcanoes: it glows red and spits death with its fumes in the metallurgy of all countries.

12. The incandescent reality of the ma—
eternal Earth cannot be touched”

and possessed by those who ignore it. It is the ignorance of the Earth, the forgetting of the star on which they live, the ignorance of the nature of wealth, that is to say of the incandescence which is closed in this star, which has made man an existence at the mercy of the commodities he produces, the most important part of which is devoted to death. 'As long as men forget the true nature of earthly life, which requires ecstatic intoxication and brilliance, this nature can only be brought to the attention of accountants and economists of all stripes by abandoning them to the most accomplished results of their accounting and their economy.

13. Men do not know how to freely and lavishly enjoy the Earth and its products: the Earth and its products cannot

NOTES. — (1) Will to power, § 712 (Qfuvres completes, Leipzig, 1908, t.

XVI, p. 170). (2) Cf. Andler, Nietzsche, his life and his thought, t. VI, N.R.F., 1931, p. 307 and Œuvres posthumes, Époque du "Gai savoir", 1881-2, § 497 and 498 (Œuvres complètes, Leipzig, 1901, t. XII, p. 228).

lavish and free themselves without measure except to destroy. Sluggish war, as modern economics has ordained it, also teaches the meaning of the Earth, but it teaches it to renegades whose heads are full of calculations and short considerations, that is why it ensigns with heartlessness and depressing rage.

In the disproportionate and harrowing character of the aimless catastrophe that is the present war, it is however possible for us to recognize the explosive immensity of time: the Earth-mother has remained the old chthonian divinity, but with the multitudes. The search for God, for the absence of movement, for tranquility, is the fear that has made all attempts to understand universal community. The heart of man is not restless only until the moment of his rest in God: the universality of God still remains for

him a source of restlessness and appeasement only occurs if God leaves him confined in the isolation and in the profoundly immobile permanence of the military existence of a group. Because universal existence is unlimited and by it restless: it does not close life on itself but opens it and throws it back into the restlessness of the infinite. Universal existence, eternally unfinished, acephalous, a world similar to a bleeding wound, ceaselessly creating and destroying finite particular beings: it is in this sense that true universality is the death of God.

Georges BATTLE

(3) Posthumous works, 1883-8 (Complete books, Leipzig, 1903, t. XIII, p.

228); tr. Fr. in Œuvres posthumes, Mercure, 1934, p. 140, § 332.

(4) Id., same page; tr. fr., § 333.

AND THE DEATH OF GOD

NOTE ON THE "NIETZSCHE" OF JASPERS (1)

IMMANENCE AND WILL TO IMMANENCE

As others philosophized in the presence of the divinity, Nietzsche philosophized, so to speak, in the presence of the absence of the divinity, and this is doubtless more terrible. Kierkegaard is "before God", Nietzsche is before the decomposed corpse of God. Moreover, while Kierkegaard thinks that God wants my death, Nietzsche thinks that man must constantly want God's death anew. This death is not only a fact, it is the action of a will. For man to be truly great, truthful, creative, God must be dead, God must be killed, He must be absent. By depriving him of God, I bring to man the immense gift of perfect solitude, at the same time as the possibility of greatness and creation.

The fear of death disappears. "It makes me happy, says Nietzsche, to see that men cannot think the thought of death to the end. "Our only certainty, the certainty

nitude and worth, the more we are on us", and it is well thus. And it is also good that "the more our life has fullness and value, the more we are ready to give it up for a single pleasant sensation". Man will incline towards death without fearing it, each towards the death which is his. Moreover, the idea of a feast is often linked by Nietzsche to the idea of death. Let's celebrate death, let's celebrate death, it will still be the best way to avenge ourselves for the betrayal of life.

WILL OF IMMANENCE AND WILL OF TRANSCENDENCE

Nietzsche's philosophy is essentially, Jaspers tells us, the affirmation of the world as pure immanence. It is this world that is being. But just as Kierkegaard's belief is a belief that doubts, so the negation of Nietzsche. The absence of God is neither error nor truth, And that is why the thought of the absence of God is passion, is will, just as in Kierkegaard the thought of God is passion and will. Nietzsche lives this reality of the death of God by willing it as we have seen; and at the same time without wanting it.

He wants God at the same time that he wants the death of God. And the thought of the absence of God does not suppress in him the creative instinct of God. Such is the "existentenzielle Gottlosigkeit"

of which Jaspers speaks.

m TRANSCENDENCE

Nietzsche is shaken, then pierced by the idea of this transcendence that he denies. And the seriousness of this self-surrender, as Nietzsche accomplished it, is it not, Jaspers wonders, like the image of loss and self-sacrifice under the influence of transcendence?

"As opposed to positivism, naturalism, materialism, there is in him a universal negativity, a limitless dissatisfaction with any aspect of being.

And this surge of dissatisfaction and denial is done with such passion, with such a willingness to sacrifice, that it seems to come from the same depth as the great religions.

and the beliefs of the prophets. Nietzsche's immorality is the negation of false morality; likewise, Jaspers tells us, his negation of God is an authentic

connection with being, the affirmation of the yes, the will of substance. The no when it is radical can, by its own force, by its frenzy, be transformed into a yes, and nihilism, the nihilism of the strong and no longer the nihilism of the weak, into positive philosophy. In this nihilism which transcends itself, which denies itself, being reveals itself. Through the very wound he feels within him, through his pain as a torn god, Nietzsche reaches the bottom of being, time. He has his eye fixed both on the wheel of eternal return and on the line, finite-infinite, of the most distant horizon, of the superhuman, He unites in himself Ixion and Prometheus.

If necessity and will, past and future come to merge, if the highest fatalism comes, according to Nietzsche's own expression, to identify itself with chance and with creation,

with the highest activity , if the absurd and incomplete world of perpetual dissatisfaction, receiving the seal and the blessing of Eternity, becomes the complete world of eternal satisfaction, is it not because the identity of opposites is the transcendent expression of being insofar as it cannot be grasped in any category? And don't we know that circles and antinomies are only ways to touch obliquely and in the shadows what goes beyond all law, all speech, all form?

Jean Wahl

(1) Karl Jaspers, Nietzsche, Einführung in das Verständnis seines Philosophierens, Berlin, 1936. On this work, one will find a more general account p. 28.

REALISATION OF

In a world in decomposition, which progressively freezes in the sole contemplation and foreknowledge of its end—whose acts kill all that they had extracted from livable, when they come to occur—the voice of Nietzsche rises, inciting and provocative, loaded with all the pain as well as all the joy that Zarathoustra carries within him. Everything that for us is condemned To perish a miserable death, our civilization, then seems to us to offer new possibilities - the human and cosmic wave which carries us along withdraws, like the sea, to return. The presence of Nietzsche is enough to change this difficult disappearance into the dawn of a new birth.

By unrolling one after another the diaphanous of the wound from which he suffered in his being to the point of madness, Nietzsche tore from existence the mask which made it unworthy. "Our greatest grievance against existence was the existence of God." The necessary pessimism finds its way out in this discovery. It turns into a tragic affirmation of life.

The death of God is not for Nietzsche a discovery of the spirit but a revelation and an affirmation of the stripped life, of the chaotic, glacial and exasperated world with which he

comes into contact. If the consequences are extreme, they are so for man, place of the metamorphoses of the world in the making. The circle is finally broken of which God was the perfect expression. It is no longer a question of looking for the reasons why this circle was inevitably closed on existence. "It cannot be a question of perfect adequation but of useful adequation". It's no longer about THE MAN

d@interpretation, neither explanation, nor contemplation.

The question that Nietzsche poses with increasing insistence is that of the realization of man.

To live is to invent! Given existence, taken from birth in the play of forces which make, unmake and remake the world at each instant of time, is neither a redemption nor a humanization, but in relation to the world which conditions and only insofar as it opposes him, a painful childbirth, a creation. The life that we strive in vain to confine in explanatory formulas or to paralyze in doctrines, bursts forth, and it is at the center of its continual and incoherent bubbling that we must place to extract the power and no longer have to believe or hope.

Only Marx before him and Freud after him have helped, by other means, this fulfillment of man which, without allowing us to conclude that it is ineluctable, justifies the monstrous gestations of the world which surrounds

— fulfillment which goes from pain and anguish and through pain and anguish, To joy "the eternal joy of becoming, that joy which bears within itself the joy of annihilation" — but never any voice no human has spoken to us "as closely" as that of Nietzsche. As in the vision, the object becomes

clearer and affirms itself until its total integration and loss, the superman brings us closer to ourselves and to our disappearance. The void of existence is not filled - but the possibility of the gesture that kills it and Ja erée all together is offered to us.

Jean Rollin

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CREATION OF THE WORLD

To be a great lord who carries the sword; tumble girls, ladies and damsels; to give alms to the poor 4 on condition that they deny God, to despoil the widow and the orphan, to count neither annuities nor debts; maintain poets on condition that they sing the delirium of the senses, painters capable of retaining the movements of pleasure, engineers for the pleasures of an earthquake on command, chemists to try slow poisons and fires; to found a few houses of education to recruit there a seraglio of icoglans and odalisques, to hunt the naked child, 4 feet or On horseback; to offer banquets to the populace on a trestle provided with trapdoors which engulf it at dessert; but if all is not possible, put on strange shows, have mass celebrated to profane the host, in order to bring the devil, and if all that is too boring In the long run, if one is surprised - do not let any visible and clear warning come to stop you, try to scare yourself by other means, get beaten up by your valets. But if the astonished world asks you for the reasons for all this, to affirm that God does not exist, but that on the

contrary Tiberius and Nero did exist, that one had the Son of God crucified, that the other threw his disciples and that the immortality of the Soul being an illusion, it is a question of immortalizing oneself in the world by crimes rather than by benefits, recognition being transient and resentment eternal.

In short, accept with a smile to pass for a pig of Epicurus or being; to surround himself with a court of scholars and poets, artists and actors, executioners and subjects fit for all the whims of the moment. Because the moment is full of demands, because the moment is insurmountable.

To be this great lord is one thing. It is already another thing to be this great lord in a dungeon, to have only the intentions of a great lord and to know that it is precisely for having had these intentions that Yon finds himself.

between four walls. In fact, these remained intentions: were we only thinking of realizing them? It's 4 trouble if we tried the fifth of this admirable program. But by themselves these intentions were of a crushing weight and here that between these walls, they deliver their unbearable secret. In freedom, it had been considered witty to call oneself "roué": and yet, it was at the Damiens, the Mandrins, the Cartouches that the executioner broke the bones. In the cell, nobility still obliges: if we, of the race of the strong, have transgressed the laws for the protection of the weak, was it not by thus turning our own strength against ourselves to make it the ultimate experience that we failed? In the fire of our passions which aroused general will against us, let us light the torch of philosophy, let us delight in setting fire to the world: are we not ourselves already more than a burning brazier? Behind these walls, a revolution rumbling: the hungry Whier will be the masters today, because everyone must have their turn: but do they even know the hunger that devours us in our satiety, we satiated them @yesterday: in truth, we will have to suffer new sated, we hungry for a new kind! Free, we considered ourselves a force of Nature, as the agent of her intentions, we accepted all the advantage she offered by preference to the strong at the expense of the weak, ready to restore it to her as soon as she would claim it. Within the four walls of our cell, deprived of our alchemists and our artists, our scholars and our podtes, our actors and our victims, we. we ourselves will be alchemist and poet,

artist and scholar, executioner and actor, actor and victim. Set free, we will have from the great lord only manners and tastes, we will have from the great lord only a bad conscience, for we will no longer be anything but conscience and we will be conscience itself.

So much so that with this awareness, it is less possible to enjoy an apparently unpunished existence than to live, as a punishment giving right to unmentionable intentions, to live confused in the crowd of one's conservative contemporaries. or democratic, all equally preoccupied with accumulating wealth while claiming to organize social progress, national unity and the Empire, to live among them having only this noble bad conscience that we have inherited, the only good that we have inherited, if it is true that to philosophize is to obey the laws of an atavism of a superior order: this noble bad conscience that

scandalous statement that we have made: the modern world is degrading as a result of the absence of slaves. A statement which costs dearly to those who are alone 4 to bear the consequences which they are alone 4 to draw from their finding.

To accept under these conditions a chair of philology at the University of Basel is to take the most prudent step incognito, for what does the exercise of an intellectual or scientific activity tend towards if not to satisfy first of all the native curiosity of The individual that we are. To satisfy it at the very expense of the social environment to which we owe our means of knowledge. And this is how we would like to "lead the adolescent into Nature and show him everywhere the reign of its laws: then the laws of bourgeois society. It is then that the question would not fail to be heard: did it have to be so? And little 4 little The teenager would need history to learn how we came to the present state. But by learning history in this way, he would also learn how he himself could have become other. What is the power of man over things? This should be the initial question of all education. And then, to show how it could

be quite otherwise in this world, we would evoke the example of the Greeks, then, that of the Romans, to show how we came from there 14 where we are.

But who thus claims from the height of a chair of philology to annihilate the authority of two thousand years, he soon sees the most sympathetic of his

colleagues depart in his path, he sees his group of pupils disperse, he risks squandering the best of himself in the vain effort to mark the younger generation with his own destiny.

For it is to bear an unchangeable destiny — and perhaps it would be better not to have been born — than to feel one day that the Creator has no longer created this day like the preceding days; that Yon no longer came out of his hands upon waking; that we are nothing more than the foam of the pensive nothingness; and that the world is now collapsing Visibly since the divine veins have dried up: everything you look at, everything around you, seems the corpse of the Creator; or else, struck with torpor, one experiences the limits of a worm hatched on this corpse; with him the bloodless world decomposes and one finds the happiness of a worm in the eternal decomposition of the infinite corpse of God; or else, tormented by a clear-sighted pity, one has the strength to recognize oneself in the immeasurable carrion and to say: it is me! it's me! It is I who suffer the insults of vermin!

Such is the impudence of those who assisted the Creator in his last moments. This is also their only remedy. What remains to them of the world, removed from their impulsive investigations, removed from their insatiable love, what remains to them of the world that this race of impotent laborers, sick from not being able to possess the world 4 the measure of the world? They still have Nature, their own nature. Nature, it is said, is the object of scientific research. The man who considers himself a product of Nature, as a scientist, will therefore understand himself in

this research: and he will be Nature studied by nature and in him the serpent biting its tail will find its satisfaction. But

this is precisely what worries Society, which does not like snake-men: in the course of his frequentation of Nature, the seeker discovers in each kingdom modes of existence and modes of enjoyment, modes of power and modes of worship which are so many suggestions and which are so many inspirations; the Society counts on the researcher to be warned: are these suggestions suitable for maintaining the life of the community or can they harm the maintenance of order? In order to be able to cultivate the sciences without danger, Society requires the Savant to have no secrets with Nature.

It demands of him who considers himself as Nature studied by nature, to

kindly respect the line of demarcation which separates Nature from the Scientist.

But he who assisted the Creator in his last moments, who saw the divine members prey to vermin, who felt himself to be the posthumous suffering of God and who, in burying God, lost the world, he did not He no longer has to account To render To Society, he no longer knows the line of demarcation between Nature and himself, he crosses this line and, despairing of ever creating, he is metamorphosed from the Savant he was in Learned nature, and it is only a last vestige of modesty and really exaggerated modesty, it is only a consideration of too much for his mother, his sister and his contemporaries, if he maintains the pleasant appearances , serious and peaceful of a professor.

Pierre KLossowski

TWO RECENT INTERPRETATIONS OF NIETZSCHE

I. — Karl JASPERS, Nietzsche, INTRODUCTION TO THE UNDERSTANDING OF HIS PHILOSOPHY. — Berlin, 1936.

The only work giving an overall representation of the life and thought of Nietzsche was until today that of Charles Andler, Andler determined within the framework of his own understanding of things the movement of Nietzschean thought: his interpretation is worth roughly what such intelligence is worth. In. to the extent that it is penetrated by Hegelianism and French sociology, it projects an unusual light on Nietzsche's system; insofar as it is that of a professor less inclined to the dangers of philosophical anguish than to the quiet presentations of literary history, it flattens... Jaspers' work responds to a plan analogous to that of Andler, but he adds to this new "manual" all the interest that touches & the personality of Jaspers, one of those who bring life today & the great German philosophy. Because he is a philosopher of tragedy, it was possible & Jaspers to enter into Nietzsche's philosophy, to follow its contradictory movement without ever reducing it to ready-made conceptions. Jaspers' free intelligence even follows life with such constant fidelity that it culminates in what can become the principle of an elusiveness of consequences: to the Nietzschean demands formulated in fever, Jaspers responds only by

rejecting them & vague possibilities: "Nothing is given to us complete but only insofar as we conquer it", he affirms. How to avoid experiencing once again in front of such a beautiful phrase the tacit human stubbornness which refuses to thought the possibility of being expressed by acts, not by glosses.

But with the political domain, given that the ultimate problems are not envisaged there, but rather middle terms, the will not to be bound and the mobility of the analysis prove to be the only apt to grasp a disconcerting attitude. Jaspers' talk breaks

finally, the pre-established frameworks into which one sought to introduce by mutilating it, the Nietzschean "politics". A significant passage of this presentation marks

perhaps better than any other consideration the distance which separates Nietzsche from the fascist interpretation (1).

What distinguishes Nietzsche from other political thinkers is his absence of that notional delimitation of politics which characterizes them all. Most often, they are conceived either in a theological and transcendental sense in relation to God and transcendence, or in relation to a specific human reality.

Political thought can, for example in Hegel, be accomplished in the project of an existing or becoming totality; it is then that this thought, as a systematic whole, is the expression of a factual reality and, in particular, justification and exclusion, its content being the consciousness of the existing environment. Either this thought, in Machiavelli, can be deployed with regard to particular realities and their significance as regards the proper laws and power; it is then that types of situations and rules of behavior are elaborated, either in the sense of a political technique, or by referring immediately to action arising from the will to power, from the presence of mind and courage, to act which cannot be rationalized in a definitive way. Nietzsche does not follow any of these paths, he does not provide a systematic whole à la Hegel, nor a practical policy à la Machiavelli, but his thought proceeds from a concern which embraces the condition of man. same, of the being of man, without being (yet or already) in possession of an integral substance, He establishes the origin of the political event, without plunging methodically into the particular concrete realities of political action, such as it manifests itself every day in the struggle of powers and of men. He wants to generate a movement

awakening the last foundations (last causes) of the being of man and to constrain by his thought the men who listen to him and understand him and enter into this movement, without the knowledge (1) J. Wahl, in the article published above (p. 22) gives another example of Jaspers' presentations,

held by this movement has already received any statist, populist (velkisch), sociological determination. The content that determines all judgments is much more, in Nietzsche, the "integral" attitude towards the whole of being, is no longer just politics, but is philosophy by means of which, in the abundance of possible, without a rational principle, the contrary and the contradictory can be attempted – an attempt obeying the sole principle of the salvation and the gradation of the human condition. »

“Compared to the great traditional constructions of political science and the philosophy of history, Nietzsche’s thought must, therefore, refuse toute méthode déductive comme 4 toute détermination notionnelle.

Cependant, encore que son contenu échappe une interprétation déterminée, elle provoque la création d'une atmosphère cohérente, Telle une tempête, cette pensée peut agiter U'dme; mais elle devient insaisissable silot qu'on la veut astreindre a l'état de forme et de notion claire et définitive. Dans la mesure od la pensée de Nietzsche tend 4 créer celle al-mosphere, elle évite tout ce qui pourrait avoir Vapparence d'une doctrine. Les possibilités les plus diverses sont mises a l'épreuve avec une égale véhémence, sans être réunies en un seul but univoque. Le' notionnel n'y prétend jamais être expression d'une vérité devenant condition existante. Il semble s'offrir comme un moyen d'une souplesse illimitée, au service d'une volonté de pensée dominatrice, qui n'est fizée nothing. In doing so, it achieves in the formulation, a mazimum of suggestive power. Only who knows how to identify this power of expression with the faculty of metamorphosis appropriates the meaning of this thought. "Since it is impossible to make Nietzsche's political thought a rational system without at the same time destroying Nietzsche's thought properly speaking, the particularity of this "willing" thought cannot become

perceptible. in its determination (of direction) living and not at all notional, than by the search for the "contradictory"

factors which are manifested in it.

»

Ul. — Karl LG@WITH, Nirzscues Put-LOSOPHY OF THE ETERNAL

RETURN OF Gieichen. — Berlin, 1935.

To put an end once and for all to the modes of interpretation which present Nietzsche to us “as the apostle of unbridled individualism, the creator of a realism

heroic or of an orgiastic doctrine”, Léwith proposes to characterize the fundamental principle of the hidden totality of the Nietzschean doctrine under its aphoristic force.

The present situation of philosophy demanded the re-establishment of verbal necessity. It pushed Nietzsche to break with the old systematization of the nineteenth century, and to express himself according to the most immediate means, therefore to show evidence of the most outrageous modernism: has the necessarily most fortuitous and consequently the most original, the most ancient form of thought. It is therefore a mistake to see, according to a scientific criterion, only a mixture of scientific insights and poetic visions in his philosophy. It is to the pre-Socratic criterion that we must return to observe this essential trait: Nietzsche remembering the original unity of truth and fiction in the sentient language of the sages of antiquity.

This principle of remembrance, which manifests itself even in the necessity of expression, presides over all of Nietzsche's evolution, and Léwith will show us how the odyssey of his consciousness has as its goal only the return to port of the first youth. Léwith devotes the central part of his work to this principle of returning to oneself, divided as follows: 1) Liberation from the Christian YOU MUST to reach the I WANT of supranihilism.

2) Liberation from the Jk WANT to reach the jk am of superhumanity in the eternal return.

By substituting the I WANT for the YOU MUST, the Nietzschean soul performs the dangerous conversion of faith in the sight of God and the dead present, of which she considers herself the murderer, into the will of nothingness, because the freedom recovered by the death of God demands that Man wants nothingness rather than renouncing all will. But by wanting nothingness which is the nonsense of the aimless world, man will overcome this nonsense, for he will simply have willed what had always been and what always will be: to overcome nonsense is therefore to want the eternal return which by absorbing the transitory IZ WANT will bring about the affirmation of the IZ AM. The pivot of this cyclical movement is this terrible and mysterious event which is the death of God, Nietzsche's crucial experience.

From the theoretical point of view, Hegel conceived "the death of God as a speculative Good Friday", Feuerbach developed a "pious atheism", both postponed the consequences of an event which for Nietzsche had the full extent of 'an immeasurable cataclysm :: from the death of God the superman was born. But was it not also the resurrection of a "new and very old God"? To Nietzsche, Diew's death is revealed in his "illuminated"

experience, one might say, of "those moments which seem to have fallen from the moon, those moments when one no longer knows how many years old one is and how young we will still be... I have no doubt that there are several kinds of Gods..." Mot of Léwith recognizes an instinct to create divinities. It is indeed in one of these instants that the idea of eternal return comes to him, it is in one of these instants that he meets Zarathustra, that he himself becomes the shadow of Zarathustra, It is in one of these instants that he experiences himself as the murderer of God, and it will be in such an instant that he will undergo this double and definitive transformation: into Nietzsche-Dionysos and the mad Nietzsche. Léwith, throughout his book, goes to great lengths to very judiciously bring out this disturbing equivocation inherent both in the person of

Nietzsche and his doctrine—an equivocation that Nietzsche himself likes to underline when he presents himself in *Ecce Homo* as the incarnation of decadence and growth, and Léwith will strive to make this discrepancy between Nietzsche and Zarathoustra, between crazy Nietzsche and Dionysos, and to demonstrate how this discrepancy proceeds from the notional split brought to light by a

rational study of the idea of the eternal return. So much so that the doctrine would acquire a positive value according to the degree of identity between Nietzsche and Dionysos.

Wanting to live every instant in such a way that one can wish to relive it *ad infinitum* - this imperative of the eternal return, the only authentic element of the will to power so falsely interpreted up to this day, constitutes in fact the new responsibility which man must assume because of the death of God, and confers a new weight on human existence. The time of eternal return, remarks Léwith, is therefore not that of the "eternal presence" of the vicious circle, but the future time of a goal which frees from the weight of the past by the will of the future. Eternity is indeed the desired goal of an ever-renewed will to eternalize oneself as the facts and things of existence.

It is the hour of great noon, when the will for the future asserts itself and it is a question of deciding in the direction of the superman or the subman.

However, the internal contradiction between the ethical imperative: wanting to relive every moment in such a way that one can desire to relive it and the infinite - and the very notion of the necessity of the eternal return appears as soon as Nietzsche affirms: The enduring of our eternity (in the eternal return) — that would be the supreme thing. For even if we did not happen to desire to relive our lived past, we would not be able to escape The Inexorable necessity to relive it eternally! And the objection of "divinity" could be formulated as follows. It is less about an ethical will that would make us grasp the truth of the totality in the

fortuitous moment, than an awareness of our irresponsibility. As existence we cannot bear to have no part in our past factuality, and therefore want to be responsible for our existence as will, although we cannot be it as existence. Pure and simple existence. Consequently, only a conception of cyclic eternity can reconcile the Nietzschean will and the necessity realized by Nietzschean reason.

From that moment, says Léwith, we observe in the doctrine sometimes the expression of an inspiration, sometimes that of a decision. "A decision of the will which has the extreme limit of freedom prefers to wish nothingness rather than not to will, and an inspiration in which being gives himself in the revealed, together form the problematic access to the double truth of Nietzsche, truth which as a doctrine of nihilism overcome by itself,

is truly his "Credo quia absurdum". This "quia absurdum" proceeds directly from the greater or lesser identity, from this greater or lesser discrepancy between the philosopher stricken with madness and his God. "The truth inspired in the necessary chance of the parabolic discourse of Zarathustra, prophecy of the eternal return, brings us back to the equivocal truth of madness. It would only be if the supreme form of being, Dionysus, spoke through the philosopher playing the role of God—who would at the same time transpose the temporal reality of the philosopher—that Being himself would speak through his Dionysian philosophy, which transposes the real aspect of being. But how to decide whether Nietzsche was the person of a God or the actor of his own ideal?..." Thus the content of irreducible and necessary experience that the unifying poetic force of the Zarathoustran parable managed to give as a coherent whole, disintegrates into fragments and fortuitous elements, claims Léwith, as soon as Nietzsche wants to translate this element notionally into doctrine.

We see that Léwith's considerations are very close to pathological analysis: and yet they only present the purely

notional aspect of the conflict. No doubt this in order to be able more easily to establish a very subtle but very seductive relationship between Nietzsche and two other contemporary thinkers, essentially different from each other, Kierkegaard and Marx. And this will allow & Léwith who, moreover, has remarkably exposed the situation in which Western consciousness finds itself since Hegel (1) to draw attention to the three aspects that alienation takes on. of man in relation to himself and to the world, alienation which forms the content of the different Kierkegaardian, Marxist and Nietzschean experiences. Each of them,

observes Léwith, tends to be resolved by paradox: in Kierkegaard, by the

"leap" from the depths of mortal illness into faith; in Marx, by the idea of the alienation of man by man in economic production that must be converted into a recuperation of human integrity; finally, in Nietzsche, by the conversion of European nihilism into the belief in the eternal return, the three efforts differ only in the means, they have the same origin and tend towards the same goal: the recovery of the lost world. Recovery of Christianity in Kierkegaard, of humanity in Marx, of mythical antiquity in Nietzsche.

One can better understand his claim to put an end to Christianity, underlines Léwith, today that whole States publicly fight the Christian faith, whereas formerly some individuals carried out this fight more or less openly. It is important to grasp that, for Nietzsche, it is a question of denying the Crucified not to free oneself from suffering but to consent to it in the Dionysian cult. The death of the Christian God conditions the resurrection of a God of antiquity: and the European conflicts that Nietzsche announces, the wars that he prophesies are to be understood as wars of conscience, wars of religion, spiritual wars: they will fill the era of high politics. But in anticipating the future, Nietzsche is only looking for the exit from the Labyrinth built by two millennia, he knows that this exit is identical. ; by crossing the threshold of this unique

exit from the Labyrinth, that is to say by transgressing Christianity as the present world is preparing to do, humanity, remaking in the opposite direction the Greco-Roman decadence, returns in the tragic era of Greece, a moment which will be marked by the appearance of the Counter-Alexanders who will revive the Gordian nauidary, formerly severed, of the Hellenic Vth dispersed and all winds.

This is how the figure of Nietzsche will be

confuse with his image of Heraclitus, his idea of the eternal return with the notion of play in necessity. The being of all existing things no longer appears as the punishment of what has become, but as the justification of becoming, which includes annihilation. But if Heraclitus does not know of an ethical imperative, if "The obligation to recognize the Logos, because being a man, does not exist for him, but it is much more important to him to know why he Calf exists, why earth? — if the same law immanent in the elements governs in his eyes the noblest man as well as the lowest — it is because Heraclitus still represents the man who is of this world, who can will necessity, — whereas Nietzsche is a man who no longer lives except in the world alienated by Christianity and relativized by the sciences, and for whom, consequently, the necessity of willing inevitably exists as an ethical principle. The lost position which implies this need to will is exactly that occupied by Nietzsche, according to Lewith, "at the summit of modernity".

arouses the world as it was before becoming here below in relation to the beyond, Christopher Columbus of philosophy, Nietzsche goes away & the rediscovery of Hellenic India by the western route opened up by nihilism, the extreme form of which, taught by the doctrine of the eternal return,

represents a European Buddhism, the latter denying all human energy to deny that existence has a goal. "Nihilism, a symptom of the fact that the disadvantaged of fate no

longer have any consolation: that they destroy in order to be destroyed, that, freed from morality, they no longer have any reason to surrender - that they place themselves on the terrain of the opposite principle and want power on their side, by forcing the powerful to be their executioners. that all existence has lost its meaning. The annihilating action will however only be the preliminary condition of the adhesion & the totality

bed of being. How does Nietzsche liberate himself from his will to nothingness? How does he effect the passage from the I want to the I am?

By reaffirming oneself in the movement of the naturally necessary world.

At the end of his moral circumnavigation, does not this new Columbus return to the midst of the reefs of the "contradictions and tribulations of his self", these reefs being like "the most authentic testimonies of this creative, evaluating and voluntary self, and value of all things since the

"Measurement and the Milieu" in the relationship of man to the world have disappeared and man is thrown into the heart of a universe which has become irreconcilable to him. Under these conditions it is all the more remarkable that to the magic of the extreme that he was undergoing, that to the Idea of supreme tension, he opposed the ideal of the most "measured"

which dispenses with extreme formulas because certain of its power; that he could conceive the maxim: "In the effort surpassing the human, find the measure and the middle term..." Whereas the ancient man whose return he announces, stuck to a measure, and a , because without measure by its own nature, the destiny of Nietzsche was to accentuate the tension between the aimless existence of modern man and the denaturalized and relativized world, to accentuate the I want until the I am, for fear of sinking into mediocrity, limited individuals. Located in the tension between the under-man and the over-man, he was himself

a disadvantage of fate, a "Halb-Zerbrochener", a "half-broken", in whom the future grows. A living example of the eternal return, his personal genius espoused the movement of the blind universe, full as it was of the vision "of measure and plenitude, the supreme form of an exception resting in itself." the under-man and the over-man, he had reached "noon"-the-gouffre and deep midnight.

Pieks

(1) Cf. Philosophical Research, years 1935 and 1936.

translated by G. Bianquis. . asf. THUS SPOKEN
ZARATHOUS:’ TRA translated by Maurice Betz. . . « wed

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Page 22 — 2nd column. 1st line, read:
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JULY 1937 '.* DOUBLE ISSUE

Wi All of Antiquity looked upon Dionysus as the
dispenser of wine. But she also knew him as the Frenzied
who makes men possessed, who drives them to savagery,
who even makes them shed blood. Dionysus was the
familiar and the companion of the Souls of the dead and
mysterious consecrations named him their master. It was to
his cult that the dramatic representation belonged... It was

he who gave birth to the flowers of spring; the ivy, the pine, the fig tree were linked to it; but the thousand times blessed gift of the vine must be placed very high above these benefits of nature. Dionysus was the god of blissful bliss and ecstatic love. But he was also the Persecuted, the Suffering and the Dying and all those he loved and who accompanied him had to take part in his tragic fate (Walter Orro, Dionysos, Frankfurt, 1933, P-49).

@ Who is Dionysus?

The god of ecstasy and dread, of savagery and blissful deliverance, the mad god, whose appearance sets human beings in delirium, already manifests in his conception and in his birth the mysterious and contradictory character of his being.

He was a child of Zeus and a mortal. But before giving birth to her, she was burned in the thundering fire of her celestial bridegroom (Dionysos, p. 62).

Like the myths of the birth, the myths of the appearance of Dionysus also already manifest much of his essence.

In its conception, the earth element had been touched by the radiance of the divine sky. But in the association of the heavenly and the earthly, which is expressed in the myth of the double birth, the tearful character of human life was not lifted but held in stark contradiction to superhuman splendor.

He who is born thus is not only the one who shouts for joy, the one who brings joy, he is the painful and dying god, the god of tragic contradiction.

And the interior violence of this double nature is so great that it enters like a storm among the men whom it terrifies and whose resistance it beats down with the whip of madness. Everything usual and orderly must be shattered.

Existence suddenly becomes intoxication — intoxication of dazzling happiness, but also intoxication of dread (Dionysos, p. 74).

Wi When Dionysus came to 4 Argos, as they did not want to celebrate his worship, he drove the women so mad that they fled into the mountains and tore the flesh of their newborn children... Aura, loved by Dionysus, killed and devoured one of his young children... (Dionysos, p. 98-99).
Wi A frenetic god! A god & whose essence it belongs to be mad! What have the men experienced or seen, upon whom the impossible is imposed in this representation?

The face of this true god is the face of a world. There can only be a mad god if there is a mad world manifesting through him. Od is this world? Can it still be found

and recognized by us? Only God himself can help us on this path...

He who engenders the living must engulf himself in the original depths, the abodes of the powers of life. And when he returns to the surface, there is a glint of madness in his eyes, because below, death coexists with life. The original mystery itself is mad — the breast of tearing and torn unity. On this subject, we do not need to appeal to philosophers... The experience of life and the rites of all peoples and all times testify. The experience of peoples speaks; 14 where the living is born, death is near. And in proportion as there is life that is alive, the approach to death grows, until the highest moment, until the sorcery of becoming new, when death and life collide in mad joy.

The whirlwind and the thrill of life is deep because dead-drunk. As often as life engenders itself again, the wall that separates it from death opens for a moment (Dionysos, p. 126-128).

Wi It was not only the abundance of life and fecundity that made Taurus one of the forms of Dionysus, but also his furious madness, his dangerous character... (Dionysus, p. 154).

W@ Its oft-mentioned lasciviousness must have made the goat one of the Dionysian animals... (Dionysos, p. 155).

NIETZSCHE DIONYSUS

@ A drunken god, a demented god... The quickly constructed hypotheses that reduce all meaning to the level of the average have only diverted the gaze from this representation. But history testifies to its strength and its truth. It gave the Greeks a sense of Vivreness so great and so open that, thousands of years after the ruin of their civilization, a Hoelderlin, a Nietzsche could express their last and their deepest thought in the name of Divnysos. And Hegel represented the knowledge of truth with the help of a Dionysian image, saying that it was "the vertigo of the bacchanalia, in which there is not a participant who is not drunk" (Orro, Dionysus, p. 50).

Here is my Dionysian universe which creates and destroys itself eternally, this mysterious world of double pleasures, here is my "beyond good and evil", aimless, Unless the happiness of having completed the cycle is a goal, without wanting, Unless a ring has the good will to turn eternally on itself and only on itself, in its own orbit. This universe of mine, who is lucid enough to see it without wishing to lose their sight? Strong enough to expose his Soul to this mirror? To oppose his own mirror to the mirror of Dionysus? To come up with his own solution 4 the riddle of Dionysus? And shouldn't those who are able to do even more? Getting engaged to the

"cycle of cycles"? Swear his own return? Accept the cycle where forever it will bless itself, affirm itself? With the will to want all things again? To see all the things that were come back? To want to go To all that must ever be?

Do you know now what the world is for me? And what I want, when I want this world? (NIETZSCHE, Will to Power).

ff At the Feast of the Donkey, in Zarathustra, it is expressly said that the murderer of God is not only guilty of the death of God, but also of his resurrection in a new form: for among the gods, the death is only a prejudice; they only strip themselves, but they do not die and one can never predict "how many new gods will still be possible". Indeed: "nearly two thousand years have passed and not a single

new god! The pope, deprived of God by the death of the latter, comes to adore the new god in the disguised form of a donkey. This Donkey, from the depths of his hidden, Dionysian wisdom, never says: Nein (No), but always: I-A (Ja: Yes), The ugliest-Man offers wine to Vane, for Dionysus is a god of winegrowers; and all the characters of the Zarathustra gather solemnly around the divine ass.

Likewise, the Traveler and his Shadow, the Prophet of Nihilism, all those

superior men of despair adore the blessing Donkey; for their superior will to nothingness sees itself delivered in the affirming ass and reached the supreme form of being willing itself. Zarathustra, the "most pious of atheists", himself becomes Zarathustra-Dionysos in whose name Nietzsche accomplishes the ultimate transformation which makes him pass from the heroic principle of I WANT to the principle "identical to the gods" of I AM

. Identical to the gods, this principle is so because what seemed painful before becomes easy through it. "The gods living with lightness: it is the supreme embellishment devolved to the world; in this feeling, how difficult life is to live" (Lozwtu, Nietzsches Philosophie der ewigen Widerkunft des Gleichen, Berlin, 1935, p. 55).

@ Ariadne, the labyrinth, the Minotaur, Theseus and Dionysos, all this mythical domain, Nietzsche keeps coming back to it over and over again in an enigmatically ambiguous form, each time he wants to indicate the ultimate secret of truth: that the truth is death...

The labyrinth whose mazes offer no exit and which reserves the destruction by the Minotaur is the goal and the destiny of the seeker. Whoever tries the absolute independence of knowledge, without being forced to do so, proves by this fact an unchained audacity. He goes into a labyrinth, he multiplies by a thousand the dangers that life entails of itself, and of which it is not the least that no one sees with his eyes how and where he gets lost and isolates himself. , only to be shredded by some Minotaur from the

caverns of consciousness. In the event that such a seeker succumbs, it happens so far from all human understanding that men neither feel it nor can sympathize with it — and he cannot come back...

The truth... leads to the interior of the labyrinth and delivers us To the power of the Minotaur. The subject of knowledge has for this reason yet another goal: a labyrinthine man never seeks the truth, but always his Ariadne — whatever he may say. The search for truth pushes him towards what is other to him, what is in itself like truth, but none of the truths that are grasped as truth. What Ariadne is, Nietzsche did not say or could not say.

And yet she herself becomes death for him again... Nietzsche as he is Dionysus becomes the truth that embraces both life and death, truth from

the depths of which he says

rf.

oh

From then on To Ariadne: “I am your labyrinth”. Is Dionysus the truth 1A of the dark as belonging to himself 4 truth delivers truth and overcomes it because the paradoxical adventures of the search for truth close in the circle of the living in a being who only then — in Dionysus — is the truth? Any comprehension for any experience properly speaking of what Nietzsche no longer says stops here (Jaspers, Nietzsche, Berlin, 1936, p. 201-202).

Wi However innumerable the traits that it is possible to perceive in this myth, for Nietzsche it is not a question of understanding this myth, it is only a question of the conscious choice of a symbol. which seems to him useful for his own philosophy. This is why Dionysus is something essentially other than the ancient myth, something which basically becomes without ever taking shape.

Dionysus is first of all the symbol of intoxication “in which existence celebrates its own transfiguration”. “When

the Greek body and soul flourished... was born this symbol laden with mysteries... Here is given the common measure, in comparison with which all that has grown since, was considered too short, too poor, too narrow: — that we only pronounce the word Dionysus in front of the best names and the best modern things, in front of Goethe for example, or in front of Beethoven, or in front of Shakespeare, or in front of Raphael: and suddenly we feel that our best things and our best ins - so many are judged, Dionysus is a judge! (16, 388).

Dionysus is also the opposite of Christ, he is the tragic life opposed to life at the foot of the cross: "Dionysus against the crucified". This opposite is not; a difference as regards martyrdom, — but the meaning is different...

the problem which arises is that of the meaning of suffering: either the Christian meaning, or the tragic meaning. In the first case it will be the way of a sanctified being; in the second case the being contains enough holiness to justify a fearsome life of suffering. The tragic man still approves of the most immediate suffering: he is strong enough, full, divinizing enough for

that; the Christian denies the happiest lot on earth... The God on the cross is the curse on life, the advice to get rid of it; — Dionysus, torn to pieces, is a conjuration of life; it is eternally reborn and will return eternally from destruction (16,

Before the evanescent figure of this God, Nietzsche's indeterminate conception is completed - as his thought previously - "by a Theodicy, that is to say by an absolute approval of the world - but for the same reason for which one had once disapproved of it" (16, 372). However, Dionysus could never be a God to whom we address prayers, to whom we dedicate worship.

He is ultimately the "God who philosophizes" (14, 391). He has all the particularities of the new philosopher that Nietzsche sees coming, or that he feels himself to be: to be the "god-tempter" and the "great ambiguity".

Nietzsche is aware of the strange novelty of such a symbol: the simple fact that Dionysus is a philosopher, and that consequently the Gods also philosophize, seems to me a novelty.

The self-identification of Nietzsche with Dionysos still hidden in the sentence: "I am the last disciple and initiate of the god Dionysos", he factually accomplishes it himself at the beginning of his madness (JASPERS, Nietzsche, p. 330-332).

DIONYSUS PHILOSOPHER

Be quiet: I am God! I took this disguise (I)

Nietzsche is a fierce legislator—without a city. A creator of religion who sees no one around him. This crucifying absence becomes poetry in the Zarathustra.

God disposes. To God goes. But God is dead. It is therefore necessary to present to this vacant succession a candidacy which is likely to prevail. The

"innocence of becoming" being restored, the greatest possible freedom is offered & who is powerful enough to take it. If we then call this demon to account, we will only get the happiest laughter in response.

Power exists, arbitrary. It is a grace that is given. Power is the sacred force for which there can be no reasons, since reasons are after it, not before.

Below, not above. Like the search for alimentary or sexual prey, the comfortable "tendency to persevere in its being", the well-known "struggle for life", power moves men. The human universe behaves like a set of magnetic fields. Men attract each other, repel each other, aggregate here like grains of filings, flee from each other like balls of mercury. Sharp and brutal sexual attraction, alone or almost, has the right to be cited in explanations and discourse. But, disproportionate margin of recommended investigations and admitted effusions, and on the inside closer than themselves to their real object, deep and

powerful movements of attraction and repulsion pursue a labyrinthine course, sometimes broken as if by play, sometimes sinuous and continuous like a great system. It is possible to see, in a group of children, most of them directing, inflecting, distorting their behavior in a way & to please or to displease & some who are not necessarily the most favored by rank, fortune and spirit. The refractories here play the role of exceptions that confirm the rule. In everything that simulates, even in the manner of a distant echo, the structure of a clan, certain beings have the power to mobilize human affectivity. Attracting the wrath of love, of hate, of fear, they are those & who something happens; they hold back or chase away, provoke A more life, give life flavor, move about in an air that feeds the passions and knows no one who is indifferent. It is risky, but tempting, to look for analogies between the notion of such a power and that of mana that Frazer evokes so happily in *The Magical Origins of Royalty*. No one doubts, the most banal conversation bears witness to it, that the gift of commanding, the gift of hypnotizing, that of provoking love participate in each other, merge and merge when the temperature affective lends itself to it; and we pronounce the words "madness", "disease", "intoxication",

"charm",

"possession" "bewitchment". Through secret springs, injustice, even through the meshes of regimes that most ostensibly substitute false inequalities for natural ones, governs human relations, fills the gifted with gifts, disgraces the disgraced. That these facts of power, these sacred facts are subjects of literature, not objects of science, we must actively deplore.

The class struggle, the struggles for life, group conformisms may stiffen and weigh down with all their heaviness on the phenomena of power, but they prove powerless to annihilate them and these "sacred facts" sometimes

oppose others made of deaf resistances and sometimes inflict exemplary failures on them.

Certainly, "Mandarin supremacy never means anything good", no doubt, hard-earned science does not bestow living power; but if it does not serve it, it spoils today. Let us follow this glow in the Nietzschean maze.

The power to dispose of man not that which tries to gain a few days, but that which throws the dice of history on the carpet of centuries, Nietzsche wants it to be reintegrated, beyond utility, boredom, the mechanizations, in a blinding cycle of deeply natural facts: among love, life spent with ostentation, offered with fervor, the dance before force and before beauty, human magnetism and natural sendings, spring and death. The "Caesarean creator of culture", who as a sculptor has the time to sculpt human man-see, which is not something we have but something we are.

"A new breed of philosophers is washing up. I dare to baptize it with a name which is not without danger. As I guess them, as they allow themselves to be guessed — for it is in their nature to want to remain somewhat enigmas — these philosophers of the future would like to have, justly and perhaps also unjustly, a right To be called seducers (2)... Curious to the point of vice, researchers to the point of cruelty... (they possess) anterior and posterior Souls, whose last intentions no one penetrates, of the foregrounds and backgrounds that no one would dare to browse (3)".

In them, Dionysus dances and Dionysus philosophizes. The thinker in whom it manifests feels "richer in itself, newer... penetrated and surprised as by a thawing breath, perhaps more uncertain, more delicate, more fragile, more broken but full of hopes that still have no name, full of desires and new currents, counter-currents and new bad wills (4)".

The Dionysian philosopher, according to Nietzsche, is the mediator between power and order.

The word "myth", in addition to the meaning of pure and simple lie with which contemporary vulgarity has endowed it, has several meanings which will be lost in each other and give rise to fruitful ambiguities. , except in the

eyes of a too hasty thought. Myth, in the literary and Platonic sense of the word, is a

process which replaces the proof by the story and the demonstration by the image. The myths that the mythographer studies, they once formed a living body with rites. Since the extinction of these rites, many of them wander as in certain "primitive" religions, the dead deprived of burial. Art is then often their cemetery, classical masterpieces are their beautiful sarcophagi (5). But while pagan myths rest in art as correct symbols and hygienic recreations, new myths emerge from folklore and even from literature.

Gestures of heroes who, having existed or not, are absolutely covered over by what the imagination of posterity has made of them. The offering made to these heroes consists of paper. They periodically nourish insufficiency, nostalgia, human terrors. Since men cannot fulfill the desires they illustrate without return, nor detach themselves from them, these heroes are present in the manner of remorse and temptations: "I am a book, but you live, don't you? not? "Faust and Don Juan are excellently such reproaches, such heroes and such myths (6)".

One day, Nietzsche wrote in his notebook: "Harmony of the Creator, of the Lover, of the Knower in power (7)".

It is happy and just that Don Juan is called the seducer like the Devil, who is also called Lucifer. It is the "Dionysiac state" that Don Juan, like no doubt the devil,

hunting 4 runs, a state where Nietzschean analysis distinguishes "the sexual instinct, drunkenness, cruelty, all three of which belong to the oldest festive joy in man". Opinionated, Don Juan wants any woman found to be a mediator. He never allows himself to be diverted from his

destiny, to bend, to bend, to warp, to use. Neither the king, nor money, his father or pity...

Christianity decreed that the couple erotic excitement-ecstasy would be separated, that ecstasy would be part of a world, of an order beyond the flesh. Don Juan, on the other hand, instituting on the creatures of God a great experience, takes no special account either of the creator or of those who need him to live, and behaves as if there were no God, at least other than him. "Sitting at the big table of mockery and gambling", 4 never free

from any bad conscience, he will play the game to the end, even if the unfair weapons and the trick cards of the supernatural would be used against him. The final coalition of God and a world that still obeys 4 God (but for how long?) will only show how high its power of defiance can rise.

The Dionysian state that Don Juan seeks & conquers by violence, by cunning and against everything, sheds light on a life that would only be

"another life" because it would be the life less outside of itself. The myth of Don Juan speaks to us of an incoercible desire for whom men participate and in whom they commune, far from any abstract equality and any concession to the mechanical. Desire that the mythical hero, has the privilege of illustrating, humanity having here, with some exceptions, for an unlimited duration and until better times, delegated its powers to him.

The Dionysian religion, a collective and sacred organization of the search for ecstasy through erethism and effervescence appears to Nietzsche like a flash Through the mists of time and its own night. He scrutinizes with his deep eyes the reflection of it in the sacred texts and the scholarly books.

It is possible, it has always been possible, to propose a systematic explanation of human existence 4 all its degrees according to the dyonisiac states; of the pursuit of such

states of the variable inequality of men before them, of the communion of men in them.

“How many new gods are still possible! There are so many strange things that have already passed before me, in these moments out of time that fall in life like the moon, now I 'we absolutely don't know how old we are already and how young we can still be (8)”. But who would think that individual ecstasy, the fleeting effusion, even charged with the most precious intensity, is in itself a Nietzschean end, he would be seriously mistaken. Nietzsche aims at nothing less than to emaciate and drain the traditional notions of myth and reality of their blood, assigning them each as it is only itself, impoverished by its limits, a wise and modest as now Newtonian time, space.

The fate he reserves for them is to be subjugated and understood as ridiculously particular cases, in an aggressive, voracious and dominating

synthesis. He intends that tragedy, returning to its origins, forgets the function of spectacle which miserably isolates it, so that abandoning aesthetics for aesthesia, the creator does not create art, but history, that he no longer plays a pitce but a game whose stake is not some sky, but the earth.

The myth must therefore solicit the fact, invade it, undermine it and metamorphose it; looking for the incarnation he is watching, reded, ready to shoot with any word, creation of all reality. The seducer, devoted to Dionysus, must no longer be rejected from the community like waste whose presence jeopardizes the very life of the organism which panics at having produced him. But, let it emerge from now on, without departing from its myth, in full sun, in full society.

We see that the problem of fiction or truth does not arise in connection with the modern and Nietzschean myth of Dionysus who, prospective not retrospective, is adorned with the colors of a distant past only to better embrace the future.

It is in vain to oppose & Nietzsche that the time of myths is over: he believes nothing of it; that science exists: he was expecting this objection.

“Shopboys of the mind, traveling salesmen of culture”, this is how the learned Professor Friedrich Nietzsche treats literary men. He spares his scholarly colleagues even less: “they knit the stockings of the spirit... if you touch them with your hand, they involuntarily make dust around them like sacks of flour; but who would suspect that their dust comes from the grain and the golden glory of the summer fields... these are good pendulum movements provided that care is taken to wind them (10)”. However, Nietzsche, the philosopher who feeds on Nietzsche the philologist is the farthest one can imagine from all obscurantism: “My brothers! let us not hide it: science is 1, a formidable, new, growing force, such as we have never seen before, with the wings of eagles, the eyes of an owl, the legs of a dragon (11)”.

Science puts materials of such a rich diversity at the service of life! Cruel, sharp as a hunt & the man very refined, it highlights human aggressiveness in its most distant, most foreign, most distant form...

But "science is not autonomous...it does not possess a goal, a will...it is now the refuge of all kinds of discontent, disbelief, remorse, despectio sui, bad conscience — it is the very anxiety of the lack of an ideal, the pain of the absence of a great love, the dissatisfaction of a forced temperance... (12)”.

“The objective man who neither curses nor insults more like the pessimist does, the ideal scientist who represents the scientific instinct which has reached its full flowering... is certainly a precious instrument among all, but it must be in the hands of someone more powerful than him (13)”. This “more powerful than he” is the seducer, Dionysus philosophos, natural, but scholarly and philosophizing. “We must stop confusing philosophical workers and in general

men of science with philosophers". The philosophical workers formulate established values, the

"seducers" have the mission of "subjugating the past". They are the kind of men "who want to risk when others don't want to risk anything", those

"who say yes & all that is problematic and terrible". "We are something other than scholars; although it is inevitable that, among other things, we were also scholars. We have other needs, another growth, another digestion (14). The seducers are "unreasonable", "play a game of hell", sometimes provoke intoxication in them like the Dionysian exaltation using Thracian wine. They are on earth as if they were obeying the imperative: "die or create". But they do not obey. They are the power. It is up to them to create.

However, all creation is scandal. The distance from before to after, from nothing to something, that it be crossed, tears away & everything that is already atrocious groans coming from the deepest depths, provokes a beastly, sacred horror. , often deadly.

Master scientists hunt and store precious animals, incredible plants, marvelous spices. They even prepare the feast of immortality. But to transform this feast into the blood of heroes and gods, there must be heroes and gods. The "seducers" alone possess the enthusiasm, the anger, the indignation, the sacred laughter which, out of knowledge, make the iconoclastic hammer, the vivisector knife and the most grandiose orchestra.

Nietzsche never has enough contempt for all that is invidia and, as he said after Taine, resentment. We know that he means by it the feeling repressed, withdrawn, annealed, re-bitten, re-chewed which sours and envenoms. But

there is another meaning, almost forgotten today, of the word resentment: the anger of the one who cannot accept, who does not know how to resign himself, of the purebred beast that rears up. He who creates can only create, a long

time ago, against what exists, and the "seducer" could not exist without the noble resentment, the holy anger.

NOTES. — (1) Crazy Nietzsche quoted by Andler, in Nietzsche's Maturity.

(2) Beyond Good and Evil, II, 42.

(3) Id., MI, 44.

(4) Id., TX, 295.

(5) Cf. Roger Caillois: *Le mythe et l'homme*, in *Philosophical Research*, 1936. I leave out the Sorelian conception of myth (Introduction 4 modern economy, Reflections on violence).

(6) Cf. Genevidve Blanquis, *Faust for four centuries*, and *Gendarme de Bévoite*, *La Légende de don Juan*.

creates conducive to creations. Nietzsche knows it and says it: "almost every genius knows, as a phase of its development, the catiline ewistence, feeling of hatred and revenge against all that is already... Catiline, the form pre-existing of all Caesar" (15). Catiline existence which is like the period of occultation of the mythical heroes, before the years of trials begin.

Sacrificial victim, Nietzsche, creator of Dionysos philosophos, herald of a nobility of miracles, prey to myth, nourishes it with his own life which appears devastated and emptied. When a Baudelaire or a Nietzsche collapses, a fairly common misadventure then takes on an exemplary figure of divine punishment and the human imagination, struck to the quick, thinks of legends of him who sees forbidden things is turned into stone or struck down. by lightning. She can also think that the punishment was irremediably late and that the feasts of the resurrection will come.

Jules Monnerort.

(7) Thus spoke Zarathustra, *Mercure de France*, appendix, p. 488.

(8) Will to Power, Mercure de France, II, p. 156.

(9) Id., II, p. 278.

(10) The last four quotations are taken from the Zarathustra.

(11) Posthumous works, Mercure de France, 1934, p. 65.

(12) Genealogy of Morality, III, 23.

(18) Beyond Good and Evil, VI, 207.

(14) We could multiply the quotations. (15) Twilight of the idols, VII, 45.

CHRONICLE OF NIETZSCHE (1)

The current crisis is the same as that which threatened human nature at the establishment of Christ.

tianism.

Benjamin CONSTANT (2).

THE PEAK OF CIVILIZATION IS A CRISIS

THE WAPOGEE OF A CIVILIZATION IS A CRISIS THAT DISAGGRES

SOCIAL EXISTENCE.

Whenever a vast movement of civilization has developed, in Egypt or in the Greco-Roman world, in China or in the West, the values that had brought men together At the dawn of each ferment, people, acts, places, names and laws that were taboo or sacred slowly lost , at least as a whole (3), part of their effective force and their ability to impose. The mere fact of movement was in itself decomposition and, in this sense, civilization.

can be given as a synonym for illness or crisis. The two meanings, passive and active, of the word critical—questioned and putting into question—

account with sufficient clarity for the identification that must be made between developing civilization and crisis. On the passive side, there is a crisis of the conventions —

royal or divine sovereignty — which constitute the foundations of human aggregation; and on the active side, an individual critical attitude towards these conventions: the individual thus develops in a corrosive way at the expense of society and the facilitated individual life sometimes takes on a dramatic significance. The figure of the living community gradually loses the tragic aspect, both childish and terrible, which affected each being to its most secretly torn wound; it loses the power to provoke the total religious emotion which grows to ecstatic intoxication when existence is eagerly opened to it.

But as the material organization which has developed requires the preservation of social cohesion, this is maintained by all the means available to the main beneficiaries: when the common passion is no longer great enough to compose the human forces, it becomes necessary to make use of coercion and to develop the combinations, bargains and falsifications which have received the name of politics. Human beings, at the same time as they become autonomous, discover around them a false and empty world. The strong and painful feeling of communal unity is succeeded by the awareness of being duped in the face of administrative impudence, police officers and barracks; in the face also of displays of terrifying individual sufficiency and stupidity. The immense results of long centuries of effort, of prodigious military or material conquests, have always opened up to conquering populations, whether Westerners, Egyptians or Romans (4) — Vaccés d'un a failed, disappointing world, depressed by interminable crises. It is in a malaise ex-tremor and in a tangle where everything appears vain and almost disastrous that grows the fear of

THE RECOVERY OF THE LOST WORLD

The decomposition can simultaneously affect economic activity, the institutions of authority and the principles that underpin moral and religious attitudes. Disaggregated societies darkly seeking to regain their cohesion

can still be devastated by the multiplicity of useless attempts: brute force and intellectual pedantry, equally blind, find the way wide open in these conditions. The excessive and broken joy of great calamities can then relieve existence like a hiccup. But behind the façade made up of assertions of force, reason and cynicism, the void is open and what is going on leaves more and more room for the feeling that something is missing. Nostalgia for a lost world takes many forms and generally it is the fact of cowards, of those who only know how to moan for what they claim to love, who avoid or know not to find the possibility of FIGHTING. . Behind the facade, there is first of all only nervous breakdown, violent outbursts without follow-up, aesthetic reverie and chatter. That a man among the others, in this world where the simple representation of the act has become an object of nausea, tries to engage in the fight for the "recovery of the lost world", he creates a void around him, he encounters only the infinite elusion of all those who have taken upon themselves the stain of knowledge and thought: for it is almost impossible to imagine a man who thinks without having the constant concern to eliminate from the course of his reflections all that Pi I a

so that

which could contract and make explosive. Because he couldn't confuse.

emasculaton and knowledge and because his thought opened in a lucid explosion which could not cease until it had exhausted its strength—

becoming the hero of all that humanly is not enslaved—Nietzsche collapsed in a humiliating loneliness. The destiny of human life, since it is linked to what men have carried most heavily within them, has perhaps never known a moment which justifies more trouble than that in which Nietzsche alone, mad, kissed a horse in the streets of Turin.

THE FASCIST SOLUTION

But the close connection of the will to recover the lost life and the blinding mental depression is not only the occasion of tragic failures: it constitutes a premium for vulgar and easy solutions whose success seems at first assured.

To the exclusion of any other. Since it is a question of finding what had once existed and whose elements are aged or dead, the simplest thing is to

restore life under favorable circumstances 4 what remains. It is shorter to restore than to create and as the need for renewed social cohesion can be felt At certain moments in the most urgent way, the first movement of recomposition takes place in the form of a return to the past. The crudest fundamental values, the most directly usable, are liable, during acute and heinous crises, to take on a dramatic meaning which seems to give a real color to common existence. Whereas it is, on the whole, an operation in which the affective values brought into play are largely used for purposes other than themselves. It is by a resoling allowing 4 the existence to walk 4

new right under the whip of the hard nea cessation that begins (5) the RECOMPOSITION OF SACRED VALUES.

The restored pharaohs, the Roman Caesars and the leaders of the revolutionary parties who today have bewitched half the inhabitants of Europe have answered the hope of founding life anew on an irrational impulse. But the amount of constraint necessary to maintain constructions imposed too quickly marks its profoundly disappointing character. To the extent that nostalgia persists for a community where each being would find something more tragically strained than within themselves, to that extent the concern for the recovery of the lost world, which played a genesis of fascism, only culminates in military discipline and the limited appeasement provided by brutality destroying with rage all that it does not have the power to seduce.

Now, what suffices For a fraction, which can be dominant, is nothing more than tearing and deceit if we consider the whole living community of beings. This community does not ask for the similar fate of the different parts that it brings together, but it demands to have as an end what unites and imposes itself with violence without alienating life, without leading it to the repetition of emasculated and emasculated acts. external moral formulas. The brief bursts of fascism, which are driven by fear, cannot deceive such a true, fiery, greedy demand.

FROM CAESARIAN HEAVEN TO DIONYSIAC EARTH:
THE

RELIGIOUS SOLUTION

If you now imagine the dread that dominated Nietzsche's existence, it will become evident that this common dread of the lost world, which grows in

deep depression, necessarily continues in two directions.

opposites. The confusions that have arisen between two responses to the same void, the similarities of appearances between fascism and Nietzsche, will then become clearly intelligible: any resemblance will be reduced to the traits of identity that appear between two opposites.

Among the various oppositions that maintain the existence of men under the harsh law of Heraclitus, there is none more true or more ineluctable than that which opposes Earth to Heaven, to the "need to punish" the troubles demands of tragedy; on the one hand are composed the aversion of sin and the clarity of the day, the glory and military repression, the inalienable rigidity of the past; on the other, greatness belongs to propitious nights, to greedy passion, to dark and free dreaming: power is given to movement and, through it, however many appearances, torn from the past, projected into the apocalyptic forms of the future; on the one hand, a

composition of common forces riveted to the narrow tradition — parental or racial —

constitutes a monarchical authority and establishes itself as a stagnation and an impassable limit of life; on the other, a bond of fraternity which may be foreign to the bond of blood is tied between men who decide among themselves on the necessary consecrations; and the object of their meeting is not a definite action, but existence itself, EXISTENCE, THAT IS, TRAGEDY.

It is true that there is no human example where a real form represents, the exclusion of the other, one of the possible directions of life: these directions are none the less easy to detect and To describe. They generally oppose the chthonian world and the Uranian world of mythical Greece and, in the phases of recomposition of each great civilization, in an even clearer way, the strictly religious movements, Osirian, Christian or Buddhist, To the reconstitution or development of the sacred character of the military sovereign,

This prevented us from seeing, first of all, in the Nietzschean figuration of values what opposes it to the eternal renewal of the military monarchy - a renewal which occurs with an empty regularity without ever to bring renewal - it is Nietzsche's concern to show the deepest differences not so much between Dionysism and Bismarckian National Socialism, which he

rightly regarded as negligible, than between Dionysism and Christianity.

And the possibility of error is all the greater since the criticism of Christian falsifications led Nietzsche 4 to vituperate any renunciation 4 of power, introducing by 1A a confusion between the plan of solidification, of military Vossification and that of tragic freedom. All the greater since there can be no question of renouncing a painfully won human virility: contempt for the operations deprived of human meaning of Caesarism will no longer lead to acceptance of the limits that these operations claim to

impose. to the life; a religious movement that will develop in the present world does not have to resemble Christianity or Buddhism any more than Christianity and Buddhism resembled polytheism. It is because of this necessary dissimilarity that Nietzsche wisely discarded the very word religion, which alone lends itself to a confusion almost as harmful as that which has arisen between Nietzschean Dionysism and fascism - and which cannot be employed in today's world only out of challenge.

THE CRITICAL PHASE OF DECOMPOSITION OF A
CIVILIZATION

IS REGULARLY FOLLOWED BY A

RECOMPOSITION WHICH DEVELOPS IN TWO
DIFFERENT

DIRECTIONS: THE RECONSTITUTION OF THE
RELIGIOUS

ELEMENTS OF CIVIL AND MILITARY SOVEREIGNTY,
LINKING

EXISTENCE TO THE PAST, IS FOLLOWED OR
ACCOMPANIED BY

THE BIRTH OF SACRED FIGURES AND MYTHS, FREE
AND

LIBERATORY, RENEWING LIFE AND DOING "WHAT
HAPPENS IN

THE FUTURE", "WHAT ONLY BELONGS TO THE
FUTURE".

The Nietzschean audacity that wants for the figures it composes a power that bows to nothing - that tends to collapse the edifice of moral prohibition of the old sovereignty - should not be confused with what it fights. The marvelous Nietzschean KINDERLAND is nothing less than the place where the challenge to each man's KINDERLAND takes on a meaning that ceases to be an impotent negation. It is only after Zarathustra that we can

“ASK FORGIVENESS FROM OUR CHILDREN FOR
HAVING BEEN

THE SON OF OUR FATHERS” (6). The first sentences of Nietzsche's message come from the "worlds of dream and drunkenness" (7). This entire message is expressed by the single name of DIONYSOS. When Nietzsche

made DIONYSOS, that is to say the destructive exuberance of life, the symbol of the will to power, he expressed by 1A a resolution to refuse to the indecisive and debilitating romanticism a force that must be held sacred.

Nietzsche demanded of those who hold the shattering values of tragedy that they become dominators: not that they submit to the domination of a heaven charged with the need to punish.

God of the Earth, DIONYSUS was born from the love of Semele, the Earth, with the god of the sky, Zeus. The myth has it that Semele, pregnant with Dionysus, having wanted Zeus to appear to her clothed with the attributes of his power, was set in flames and ashes by the thunder and lightning of the

recklessly provoked sky. Thus the diew was born from a thunderstruck stomach.

In the image of the one he was eager to be even in his madness, Nietzsche was born from the Earth torn by the fire of Heaven, was born struck down and by it charged with this fire of domination becoming the FIRE OF THE

TERRE.

AT THE SAME TIME AS THE SACRED FIGURE —
NIETZSCHEAN

— OF TRAGIC DIONYSUS DELIVERS LIFE FROM
SERVITUDE, THAT IS TO SAY FROM THE PUNISHMENT OF
THE PAST, SHE

DELIVERS IT FROM RELIGIOUS HUMILITY, CONFUSIONS
AND

THE TORPOR OF ROMANTICISM . IT REQUIRES THAT A
BRILLIANT WILL RETURN THE EARTH TO THE DIVINE
ACCURACY OF THE DREAM.

THE REPRESENTATION OF

The opposition of Heaven and Earth has ceased to have
a common meaningful and immediately intelligible value.
His presentation runs up against the desire of the
intelligence which no longer knows what such antiquities
mean and, moreover, refuses to admit that mythological
entities can currently have, in a world saturated with
science, any meaning whatever. . But if we refer back to an
everyday reality, a favorable

circumstance was enough for men obviously far
removed from all madness to enter lucidly into the world of
infernal spirits; and not only men but the vulgar political
passions which animated them.

When Marquino advancing under the hood appeals to
what is darkest in the world, the figures he

invokes under terrible names... waters of the black
lagoon... cease to be empty and impotent representations.
For in the Vagonia of Numantia, inside the walls and under
the bare wall of the sierra, what is 14 is the Earth: the Earth
which opens to return the corpse to the world of the living,
the Earth which opens to alive that delirium precipitates
death. And although this Earth exudes Fury and Rage,
although it appears in the cries of children slaughtered by
fathers, of wives slaughtered by husbands, although the
bread it brings To the hungry is soaked in blood, I feeling
inspired by his presence is not horror, For those who
belong to him (and thus belong to the frenzy) revive before
our eyes all lost humanity, the world of truth and immediate
passion. whose nostalgia never ceases. And it is
impossible to dissociate a deeply composed and linked
figure. Just as the Romans commanded by the implacable
authority of a chief are associated with the glory of the sun,
in the same way the Numantines WITHOUT CHIEF are

placed in the region of Night and Earth, in the region haunted by the ghosts of the Mother-Tragedy. And it is to the extent that Vagony and death have entered the city that this city becomes the image of all that in the world can demand total love; it is to the extent that she dies that all nostalgia for the lost world can now be expressed by the single name of NUMANCE.

“ NUMANCE! FREE” (9)

What is great in the tragedy of Numantia is that we do not only witness the death of a certain number of men, but the entry into the death of the entire city: these are not individuals, it is a dying people.

This is what must repel and, in principle, make Numantia inaccessible, because the game which fate plays with men can appear to most only under the bright and colorful aspects of individual existence.

On the other hand, what is presently in the mind if we speak of collective existence is the poorest that can be imagined and no representation can be more disconcerting than that which gives death as death. fundamental object of the common activity of men, death and not food or the production of the means of production. No doubt such a representation is based on the whole of religious practice of all times, but Dusage has predominated to look at the reality of religion as a surface reality. What in the existence of a community is tragically religious, in formal embrace with death, has become the most foreign thing to men. Nobody thinks anymore that the reality of a common life - which amounts to saying of human existence -

depends on the pooling of nocturnal terrors and on this kind of ecstatic tension that death spreads. Thus the truth of Numantia is even more difficult to apprehend than that of individual tragedy. It is religious truth, that is to say, in principle, what the inertia of men living today rejects.

The idea of homeland - which intervenes as a component of the dramatic action - has only an external

significance if we compare it to this religious truth. Whatever the appearances, the symbols which control the emotions are not those which serve to represent or to maintain the military existence of a people. Military existence even excludes any dramatization of this order. It is based on a brutal denial of any deep meaning of death and, if it uses its corpses, it is to make its living walk more upright. The most tragic representation she knows is the parade and, because it excludes all possible depression, she is unable to found common life on the tragedy of anguish.

It is in this sense that the fatherland, condemned To make brutal military poverty its own, is far from sufficient for the communal unity of men. It can become in certain cases a force of attraction destroying the other possibilities, but being essentially a composition of armed force, it cannot give to those who undergo its attraction anything that responds to the great human greeds: because it subordinates everything to a particular utility; she must, on the contrary, barely seduced, bring her lovers into the inhuman and totally alienated world of barracks, military prisons, military administrations. During the crisis which is currently depressing existence, the homeland represents even the most serious obstacle to that unity of life which—it must be said forcefully—can only be founded on a common

consciousness. of what deep existence is: the emotional and torn play of life with death.

Numantia, which is only the atrocious expression of this game, could not therefore take on more meaning for the fatherland than for the individual who suffers alone. But Numantia in fact took on for those who attended the spectacle a meaning which touched neither on individual drama nor on national sentiment but on political passion. The thing happened under cover of the Spanish war. It is an obvious paradox and it is possible that such confusion is as empty of consequences as that of the inhabitants of

Zaragoza representing the tragedy. during a siege. Numance, today, has been represented not only in Paris, but in Spain, in burnt churches, with no other decoration than the traces of the fire and no other actors than red militiamen. Are not the fundamental themes of a remote existence, the cruel and unaltered mythological themes which are developed by tragedy, however, as foreign to the political spirit as to the military spirit?

If we had to stick to immediate appearances, the answer should be affirmative.

Not only is a politician, of whatever party, repugnant to the consideration of profound realities, but he has accepted, once and for all, the game of alterations and compromises which makes possible precarious combinations of force, impossible the formation of a true community of heart.

Moreover, among the various convulsive oppositions of history, that which currently tears all civilized countries apart, the opposition of antifascism and fascism appears to be the most flawed. The comedy which—under the color of democracy—opposes Soviet Caesarism to German Caesarism shows what manipulations suffice for a mass limited by misery—at the mercy of those who basely flatter it.

There is, however, a reality which, behind this facade, touches the deepest secrets of existence; only, it is necessary for those who want to enter into this reality to reverse what is admitted. If the image of Numantia expresses the greatness of the people in struggle against the oppression of the powerful, it reveals at the same time that the struggle currently pursued most often lacks any greatness: the antifascist movement, if it is compared

& Numantia appears like an empty crowd, like a vast disintegration of men who are bound only by refusals.

There is only illusion and facility in the fact of loving Numantia because gold sees in it the expression of the

current struggle. But the tragedy introduces an obvious fact into the world of politics: that the combat engaged will only take on meaning and will only become effective to the extent that fascist misery encounters something other than an agitated negation: the community of hearts of which Numantia is the image.

The principle of this reversal is expressed in simple terms. THE

CAESARIAN UNIT FOUNDED BY A CHIEF IS OPPOSED BY THE

COMMUNITY WITHOUT A CHIEF LINKED BY THE HUNTING

IMAGE OF A TRAGEDY. Life demands assembled men, and men are only assembled by a leader or

by a tragedy. To seek the human community WITHOUT A HEAD is to seek tragedy: the putting & death of the leader itself is tragedy; it remains a requirement of tragedy. A truth that will change the face of human affairs begins here: THE EMOTIONAL ELEMENT THAT GIVE OBSESSING

VALUE TO COMMON EXISTENCE IS DEATH.

THE DIONYSIAC MYSTERIES

This "Dionysiac" truth cannot be the object of propaganda. And as, of its own motion, it summons power, it lends meaning to the idea of an organization revolving around deep mysteries.

Mystery here has nothing in common with a vague esotericism: it is about truths which tear, which absorb those to whom they appear, whereas the human mass does not seek them and is even animated by a movement which away from it. The movement of disintegration of this mass can only be compensated with a sly slowness by what will gravitate again around figures of death.

It is only in this open direction, where everything disconcerts at the limit of Vivresse, that the paradoxical

affirmations of Sade cease to be, for those who accept them, a derision and an implacable judgment.

What can this sentence mean for men who do not want to enter a consistent and difficult path:

A nation already old and corrupt, which, courageously, will shake off the yoke of its monarchical government to adopt a republican will only maintain itself by many crimes; because she is already in the crime...

Or :

From these first principles, it follows..., the need to make soft laws and especially to annihilate for ever the atrocity of the death penalty, because the law, cold by itself, could not be accessible to the passions which can legitimize in man the cruel action of murder.

Yet there are only Sade's less clearly inhuman assertions. How could his blood doctrine have any meaning to one who finds it righteous does not see it in the trembling. Because "killing for pleasure" would only be a literary provocation and the most inadmissible expression of hypocrisy if the conscience were not carried by 1A 4 an extreme degree of lucidity. The awareness that the pleasure of killing is the horror-laden truth of him who does not kill can remain neither dark nor quiet, and it brings existence into the improbably frozen world where it tearing.

What, on the other hand, could it mean that for many years some of the most gifted men have endeavored to smash their intelligence to pieces, believing by doing so to shatter intelligence itself? ? Dada is generally regarded as an inconsequential failure while, for others, it becomes the laughter that delivers - a revelation that transfigures the human being.

And as for Nietzsche's abysmal loss of sight, hasn't the time come to hold accountable those who have taken it upon themselves to make them the object of eclectic curiosity? Many realities come under the law of all or nothing. This is the case with Nietzsche. The Exercises of

Saint Ignatius would be nothing if they were not meditated on in the greatest silence of all the rest (and, meditated on, they are a prison without exit). What Nietzsche broke can only open to those who are driven forward by the need to break; for the others, they make of Nietzsche what they do of everything: nothing

has meaning for them, they decompose what they touch. It is the law of the present time that any man be unable to think of anything.

it is and is caught up in all directions by entirely servile occupations which empty it of its reality. But the existence of this ordinary man will finally go away.

NOTES. — (1) Continuation of the text which appeared in the January issue under the title Nietzsche and the Fascists. This column will be continued. (2) This cyclical representation of history is actually the current representation. Chateaubriand, Vigny, George Sand, Renan expressed themselves in the same sense on the subject of Christianity.

Engels developed at length the principle of the similarity of the first times of Christianity and of the nineteenth century (Contribution 4 The history of primitive Christianity, in Religion, Philosophie, Socialisme, tr. fr., 1901).

Nietzsche considering himself as the Antichrist and seeing in the moment that he was living a peak in history also pictured to himself a cyclical course of things. But for Nietzsche, there was in a certain sense a return to the world that Socrates and Christianity had destroyed (Cf. the review of Leewith's work, in *Acéphale*, January, p. 31).

It is regrettable that the cyclical conception of history has been discredited by occultism and by Spengler. However, it can take shape as soon as it is established on a simple and obvious principle. It will necessarily be linked to a SOCIOLOGICAL INTERPRETATION OF HISTORY, sociological, that is to say equally distant from economic materialism and moral idealism.

(3) Continual compensations cannot prevent the slope from descending.

(4) In Egyptian civilization, individual values, so to speak, nil at the beginning of the third millennium (& the period of the great pyramids) appear highly developed eight or ten centuries later 4 a period of social revolutions tending towards nihilism (See, Moret, The Nile and Egyptian Civilization, 1926, pp. 251 ss. and 292 ss.); in Western civilization, as in Chinese civilization, the multiple forms of sovereignty in a feudal society culminate in an individual.

dust and he will one day cease to be surprised that a living being does not regard him as the last limit of things.

monarchical dualisation introducing a rational administration. The forms and successions of facts are different in each cycle, but the coincidence of social unrest, the decline of sacred values and the enrichment of individual life is constant; the same is true of the recomposition that follows the crisis.

(5) It goes without saying that it is impossible to fix the exact date on which a process begins and that, on the whole, considerations of the order of those set out here cannot be valid. very precise form. The same is also true of any consideration relating to a complex domain.

(6) Thus spoke Zarathustra, 2nd part, From the land of civilization. The German term Kinderland, country of children, corresponding to Vaterland, fatherland, country of priests, is not exactly translatable.

(7) Origin of the tragedy, § 1.

(8) This tragedy by Cervantés was performed in Paris in April and May 1937 by Jean-Louis Barrault. It) is important from the point of view that is developed here that Barrault was carried by the sense of the greatness of the tragedy. It is even more important that, through the composition of the decorations and the figures, André Masson formed a sending in which the essential thimes of mythical existence found all their brilliance. There is no

& taking into account here what comes back to 4 Cervantés or what comes back to & Masson in the representation of the two opposed worlds...

The subject of Numantia is the inexpiable war waged by the Roman general Scipio against the rebellious Numantines, who, besieged and exhausted, kill each other rather than surrender. In the first part, the soothsayer Marquino raises a dead man from the grave to learn from him the terrible fate of the city.

(9) "Numantium! Freedom! is the battle cry of the exasperated besieged.

THE VIRTUES

DION YSIAKS

It seems that to the precise extent our mind imposes on itself a very narrow discipline and at least very severe laws, it must take an equivalent account of drunkenness and be disturbed by their very existence, for it does not I am already certain of not feeling temptation or remorse. He can, in private, keep himself constantly on the edge and always keep the most exact control of his instinctive anticipations or, for the public, restrict and formulate the evidence of the exercise of his faculties, to propagate only the expressible and the definite, to advance only on completely conquered, assimilated ground and to propose nothing which cannot be justified and which is not an inalienable part of the system. The power which this austerity procures for the mind which adopts it is in right properly beyond measure. This spirit in fact acquires, through it, such cohesion that it becomes unbreakable.

Nevertheless, he feels the constant solicitation of drunkenness. Better still, a spirit so bound must certainly be for them a less forbidden prey, being of those who are completely ravished. It is because it is too unified to divide and make room for fire at the moment

vertigo: it is inconceivable that he does not remain as whole in the spasm as in the calculation. Equally disposed

to the one and broken to the other, it is in him as if the relaxation were so explosive only to follow a too severe tension.

Drunkenness, moreover, manifests itself as a total state, extending virtually at least over the whole keyboard of the being's activities, since all consent to it and are silent at the moment when it only exasperates. a. By adding the semi-drunkenness of superior lucidity, of which Baudelaire speaks, and those which Nietzsche distinguishes, that is to say to the three there is no point where ecstasy cannot find support, without however the extreme sensation of power which characterizes it ceasing to remain identical to itself. Whatever their intimate effects, of whatever value they are judged, it is certain that they transport individuals and (except, in a certain sense, some feeling of intense and calm superiority, although of a contemplative nature), communicate to them an impression of maximum being which makes them prefer to the rest of their life these rare moments which they look forward to renewing as soon as possible.

Thus, besides the fact that they interest the individual in the most imprescriptible part of him, the various forms of drunkenness seem to constitute naturally for him a violent state vis-a-vis society and perhaps testify of a certain difficulty on his part in adapting to collective life. Here then is again, and this is perhaps not the least, an opposition between drunkenness and intelligence: the imperialist destiny of the latter and the disdainful resignation of the first immigrants to exalt themselves in the gap and for themselves.

However, history gives us the idea that this opposition does not have an absolute character: it is to the extent that society does not know how to play its part in the Dionysian forces, mistrusts them and persecutes them instead of to integrate, that being finds itself reduced to taking in spite of itself the satisfactions that it should receive from it alone. The essential value of Dionysism resided in fact on this

precise point which it united by socializing it, by what more than anything else separates when the enjoyment of it is individual. Better still, he made participation & ecstasy and the common apprehension of the sacred the unique cement of the collectivity he founded, for, in opposition to the closed local cults of the cities, the mysteries of Dionysus were open and universal. They thus placed at the center of the social organism, the sovereign turbulences which, decomposed, will be subsequently tracked down by society in the wastelands of the periphery of its structure where it rejects all that risks the disappointment-ger (1). This approach represents nothing less than the most profound of revolutions and it is not insignificant that Dionysism coincided with the push of the rural elements against the urban patriciate, and that the diffusion of the infernal cults at the expense of religion. has been driven by the victory of the working classes over the traditional aristocracies. At the same time the values change sign; the poles of the sacred, the ignoble and the holy, switch. What was on the margins with the interesting disfavor attached to this expression, becomes constitutive of order and in a way nodal: the asocial (what seemed such) gathers collective energies, crystallizes them, moves them - and monopolizes itself. - be a force of oversocialization.

This overview suffices to be able to use the term Dionysian virtues, meaning by virtue that which binds, by vice, that which dissolves. For it suffices that a community has been able to find in them its affective base and to base the solidarity of its members on them alone & the exclusion of any local, historical, racial or linguistic predetermination (2) to ensure , among those whom they solicit, the conviction that they are unfairly bullied in a society which wants to ignore them and which does not know how to reduce them, to give them taste and show them the possibility of grouping themselves there. in an unassimilable and irreducible organic formation, to finally strengthen their resolution to resort to this strategy always offered.

Roger Caruors.

NOTES. — (1) In fact, in Rome, the Bacchanals were banned both as contrary to morals and as prejudicial to the security of the State. For Greece, the Bacchantes of Euripides, a document which it is elsewhere extremely difficult to make use of, shows enough that the spread of the Dionysian cult was not accomplished without a struggle with the established powers.

(2) It would be necessary to refer on this point to a whole sociology of the brotherhoods, unfortunately still little developed. two characters NOTE ON THE FOUNDATION OF A

COLLEGE DE

1. As soon as particular importance is attributed to the study of social structures, it becomes clear that the few results obtained by science in this domain are not only generally ignored, but are also in direct contradiction with the current ideas on these subjects. These results, as they stand, appear extremely promising and open up unsuspected perspectives for the study of human behavior. But they remain timid and incomplete, on the one hand because science has limited itself too much to the analysis of the structures of so-called primitive societies, leaving aside modern societies, on the other hand because the discoveries made have not not modified as profoundly as might be expected the postulates and the spirit of the research. It even seems that obstacles of a particular nature oppose the development of a

knowledge of the vital elements of society: the necessarily contagious and activist character of the representations that the work brings to light appears responsible for this. .

2. It follows that it is necessary to develop between those who plan to pursue investigations in this direction as far as possible, a moral community, partly different

are necessary to point out: brotherhoods exist as a strong structure in a loose social milieu. They are formed by substituting for the factual determinations (birth, etc.) on which the cohesion of this milieu rests, the free choice consecrated by a sort of initiation and solemn aggregation to the group, and tend to consider this kinship acquired as equivalent to blood kinship (hence the constancy of the appellation of brother between the adepts), which makes the bond thus created stronger than any other and assures him of preference in the event of conflict.

SOCIOLOGY

from that which usually unites scholars and is precisely linked to the virulent character of the field studied and the determinations which are gradually revealed in it.

This community remains nonetheless as free of access as that of established science and anyone can bring their personal point of of social existence.

Whatever its origin and purpose, we consider that this concern is sufficient in itself to establish the necessary links and joint action.

3. The precise object of the activity envisaged can be called sacred sociology, inasmuch as it involves the study of social existence in all its manifestations in which the active presence of the sacred emerges. It thus proposes to establish the points of coincidence between the fundamental obsessive tendencies of individual psychology and the guiding structures which preside over social organization and command its revolutions.

Georges Amsrosino, Georges BATAILLE, Roger Camxors, Pierre Kxossowsel, Pierre Lira, Jules Monneror.

(1) This declaration was drawn up in the month of March 87. The activity of this College will begin in October; it will first include theoretical teaching in the form of weekly lectures. Correspondence should be addressed temporarily to G. Bataille, 76 bis, rue de Ren-nes (6°).

DON

JUAN

SELON CHURCH GARDEN

Kierkegaard and Nietzsche have their origins in music, the universal raw material, the necessary form of destiny. In both, the musical feeling is the very feeling of inexpressible, irreducible and elusive life; in both, it is pure and blind eroticism, it is the lived experience that reflection has not yet begun, but which it will infallibly begin.

Nietzsche, who described how in the musical and tragic sensibility of pre-Socratic Greece, the imperative authority of the immediate sees itself progressively undermined by the justifying explanation of the dialectical sophism, remarks that it is impossible for the language "symbol of the appearances, never to manifest externally the intimate essence of music which symbolizes the original antagonism and pain at the heart of the One-primordial". This still very Schopenhauerian definition of Nietzsche nevertheless contains the intimate conflict of his philosophy which pits the language that generates morality and negates life against music, the exalting and approving form of suffering. Before him, Kierkegaard, for whom music only expresses the immediate in its immediacy, observes that language has taken reflection into itself: "this is why it cannot express the immediate.

Reflection kills the immediate, which is why it is impossible to express the musical in language. This similarity in the reactions of Kierkegaard and Nietzsche during their respective initial steps makes it possible to consider under the categories of the second the experience of the first.

At first glance, Kierkegaard seems to adopt the Apollonian contemplative attitude in the face of the Dionysian spectacle which

shows in Don Juan the incarnation of the Dionysian phenomenon of the erotic immediacy. This attitude of the

conscience contemplating the dance of its own suffering that Nietzsche had discovered behind Christianity in Greek tragedy, Kierkegaard finds it beyond Christianity in a myth born of the Christian conscience.

“Christianity introduced sensuality into the world: as sensuality is what must be denied, it is, as a positive reality, particularly highlighted by the position of the contrary which Verclut. Now, as principle, force, system in itself, sensuality has only been posited by Christianity. It is in this sense that Christianity introduced sensuality into the world. To understand exactly this thesis, it must be grasped identically @ its antithesis: Christianity expelled and excluded sensuality from the world. As principle, force, system in itself, sensuality was first posed by te Christianity; I could still add a proper definition to clarify what I am advancing: it is only through Christianity that sensuality has become a correlation of the spirit. This is quite natural: Christianity being spirit, the positive spirit which introduced sensuality into the world. But if sensuality is considered under the determination of the spirit, its importance obviously resides in the fact of finding itself excluded, of being determined as a principle, as a power: for what must be the spirit, itself a principle, must include, that is, an element which affirms itself as a principle, even though at the very moment of its exclusion...” (1).

Prior to Christianity, sensuality was not spiritually determined. How then?

“Sensuality, psychically determined, found its most perfect expression among the Greeks. Gold,

psychically determined, sensuality is not antithesis, exclusion, but unity and harmony...” The Greeks did not know sensuality as a principle. Sensuality was then confounded in beautiful individuality, and soul, which constituted beautiful individuality, was inconceivable without sensuality. Consequently, the erotic belonged to the 4th and could not form a principle. Love was produced in the individual only momentarily. One could object to this

that Eros was indeed this principle: but Eros represented psychic love.

Moreover, Eros, god of love, was not himself a god of love. He dispensed love to mortals as well as to other divinities and if he happened to feel love, which is rare, it must be seen as submission To a power which would have

been excluded from the universe if Eros him. -even yet pushed back. Eros, dispenser of love, does not itself possess the power which it symbolizes, because it transmits it to the entire universe; while the mortals who are each animated by it bring it back to him. However, Christianity has introduced into the world the idea of incarnation or representation: an individual figure by representing or incarnating a principle, concentrates the force to which everyone participates by contemplating this figure. From then on, the Christian conscience was also able to conceive of figures who embodied the principles and forces that it excludes. This is how, at the time of the Renaissance, it gave birth to the figures of sensual genius and intellectual genius excluded from the world.

Kierkegaard could not in his time know the significance of the Dionysian mysteries. A fortiori he must have been inclined by his nature to seek the Dionysian element in the world of Christian sensibility, to sense it and to find it. in this case in the exhilarating work of Mozart. If the conflict of individuation determined the Dionysian experience of ancient sensibility, it could have motivated a Dionysian tension of Christian sensibility. But while the ancient 4th represented Dionysus, in tragedy, under the mask of a fighting hero, "entwined in the snares of particular will", "suffering from the pains of individuation", and saw deliverance only in the death of the hero brought about by "his will to be himself the unique essence of the universe", — the Christian conscience, by positing the immediate as the principle it excludes, posits itself as the irreversible individuation of the immortal soul. She is then the spectator of the non-individuated form of existence that she strives to

deny internally as if to fight the worst of all temptations. But to deny the immediate (the non-individuated), to transcend the sacrilegious desire to be oneself, the unique essence of the universe, it must constantly give itself the spectacle of heroes. Ilegendaries who embody the criminal refusal to individuate themselves before God. The Christian conscience thus achieves this miracle of making Dionysus present in his inhuman, monstrous and divine form: what the ancient soul had only foreseen, what it had only seen as a mask, the Christian conscience, thanks to the incarnation, sees him 4

naked: Dionysus was only to reveal himself supremely before the Crucified, At the moment when God dies, Nietzsche experiences the resurrection of Dionysus, god of disindividuation. The death of the God of individuation

will require the birth of the superman: for if God dies, the individual self not only loses its Judge, it loses its Redeemer and its eternal Witness: but if it loses its eternal Witness, he also loses his eternal identity. Self dies with God. And the vertigo of the eternal return seizes Nietzsche: irreducible and fortuitous product of the blind universe, his individual will espousing the necessary movement of the universe, glimpses, senses and remembers nameless identities. brables already worn like so many masks of the monster Dionysos. But when the whole series has been brought, it will necessarily be necessary for a face to reappear bare: that of the “murderer of God”; the face of the “murderer of God” can only be a face in flesh and bone, once formed by the murdered Creator: that of Friedrich Nietzsche, a paradoxical face

of a will which, within conscious irresponsibility, tended to establish responsibility with regard to necessity.

If predicted the return of a tragic age in the Dionysian sense, his prediction was nonetheless made from the depths of his intimate experience of the death of God, that is to say from the depths of a Christian experience . It is therefore legitimate to compare with his interpretation of the

ancient tragedy (rupture of individuation), that which Kierkegaard gave of the modern tragedy (the inevitable individuation) in relation to the antique. In the ancient world, observes Kierkegaard (2), the individual was integrated into substantial determinations, such as the State, the Family, Destiny.

These substantial determinations constitute the fateful element of Greek tragedy, they make it what it is. The end of the hero is not only a consequence of his acts, it is also suffering, whereas in modern tragedy it is not so much suffering as the individual action of the hero. Modern tragedy shows us how the hero, subjectively reflected, makes, by his individual decision, his life his action. Modern tragedy, based on character and situation, exhausts all immediacy in the reply, and therefore has neither the epic foreground nor background of Greek tragedy. In it, guilt forms an intermediate element between action and suffering, in which lies the tragic collision. Modern (i.e. Christian) times seem to have developed an erroneous conception of the tragic; all the fateful element, all substantial determinations, they have translated into conscious subjectivity and responsible individuality. From then on—because our categories are

Christian—the consciously guilty tragic hero becomes an evil being and evil becomes the essential content of tragedy. Formerly the individual was considered according to his ancestral past, his family, the community; he participated in the destiny of the race. Today we are witnessing the isolation of the individual; and just as the comic, characteristic of the modern Christian world,

expresses isolation within this world, thus evil for evil's sake, thus sin.

Kierkegaard and Nietzsche form the Janus head of modern consciousness: Nietzsche seeks to identify extreme consciousness with extreme necessity, with fatum; Kierkegaard knows only nostalgia for fate as nostalgia for the immediate. For him, there is no longer any existence

subject to substantial determinations, there is only an existence within sin, in ignorance or full awareness of sin: this is the position inevitable, inescapable, position before God.

But the existence within sin is the birth of the individual self — with its pangs, with its joys and its pains — the birth of the self under the inquisitive, terrible and loving gaze of God.

The self, “synthesis of finite and infinite, is first posed; then to become, he projects himself onto the screen of the imagination and what reveals to him the infinity of the possible. The self contains as much as possible as necessary, for it is indeed itself, but it must become so. It is necessary, since it is itself, and possible since it must become so.

If the possible topples necessity and thus the self soars and loses itself in the possible, without any attachment calling it back into necessity, we have the despair of the possible. This ego then becomes an abstract in the possible, exhausts itself in struggling within it without however changing location, for its true location is necessity: becoming oneself is in fact a movement on the spot. Becoming is a departure, but becoming oneself is a movement on the spot” (3).

'Such appears to be the problem with Kierkegaard at the moment when, aspiring to emerge from an intellectually dissolute life in which he had strongly suffered the attraction of the proteism of the German romantics, it seems to him that his projected union with Regine Olsen is only a false

outcome: he then begins his examination of conscience: it is the moment of the Alternative, the first steps of which take their start in the Erotic Immediat and the Musical Verotic. There is a deep affinity, on the one hand between Kierkegaard's nostalgia for the immediate and the essence of music, and on the other hand between Don Juan, incarnation of the immediate.

eroticism, and music, its most adequate means of expression.

“Sensual genius is entirely force, tempest, impatience, passion; it is something essentially lyrical: however it does not consist of a moment but of a succession of moments... of its epic character; it is too overflowing to be able to express itself in words: it constantly moves in the immediate...

The complete unity of this idea and its adequate form we find in Mozart's Don Juan and precisely because the idea of genius is so infinitely abstract, because the medium is so abstract, it is hardly likely that Mozart will ever have a competitor in the future. This idea of Don Juan is all the more musical that the music does not express itself there as an accompaniment, but as the revelation of its most intimate essence. This is why Mozart, through his Don Juan, rose above all immortals.

Kierkegaard's initial state of soul is a musical state by its nature that his Christian conscience will gradually objectify: it apprehends there the loss of innocence, of this state of soul is in immeasurable union. - mediate with its naturalness and whose deep mystery is that it is at the same time anxiety.

Now, if the Kierkegaardian ego has known this anguish, which generates sin through its various phases, from anguish before the nothing, before the possibility of power, to anguish before evil and before the good, forms of anguish reflected, he was able to contemplate the figure of Mozart's Don Juan as the miraculous personification of substantial anguish.

“.. As Ueeil senses from the first light of Vineendie, so the ear to the dying sounds of the violins senses the passionate ardor, he says of the Overture to Don Juan. There is something like anguish in this flash: something that would be engendered in anguish within the deepest darkness: like the life of Don Juan, It is not an anguish subjectively reflected in him, it is a substantial anguish. It is

not despair that the Overture expresses, as one usually says without knowing what one is saying: the life of Don Juan is not

made up of despair either, but of the omnipotence of the sensuality engendered in anguish; Don Juan

he himself is this anguish and this anguish is precisely his demonic joy of living. After having thus born V, Mozart develops his life for us in the dancing sounds of the violins in which he leaps light and furtive over Abtme. Like a stone that is thrown on the water so that it only skims the surface, sometimes making a few light leaps, but disappearing under the water as soon as it stops leaping: thus he dances. above Vabime and jubilate during the brief respite granted to him" (6).

The Kierkegaardian ego grappling with its own necessity in the face of the infinity of the possible, knows in an ecstatic state the incarnation of its infinite possibilities: Don Juan, infernal and superb vision, senseless dream of consciousness seeking to elude its necessity, — defiance of God in despair that it cannot escape the condition of its immortal individuality.

Even in his aesthetic observations as to the error of certain interpretations of Don Juan which have individualized the hero, given him a biographical reality, subjected him to contingencies, Kierkegaard exalts the essentially musical and therefore ante-individual nature. of Don Juan.

It is "by its essence neither idea (i.e. force, life) nor individual: it undulates between the two. Now, this undulation is the very life of music. When the sea is stormy, foaming waves form all sorts of similar figures @ animated beings: it seems then that it is these beings who raise these waves, whereas the movement of the waves produces them. becomes apparent without ever condensing into a definite figure, an individual who never ceases to form without ever coming to an end, and of whose history we

perceive nothing other than what the murmur of the waves tells us" (6) .

The Mozartian Don Juan belongs to the stages prior to any awareness, it is his formidable power of fascination: Don Juan is the supreme form of the metaphorphoses of the erotic immediate as Mozart revealed them guard,

"In the first stage, covetousness (Cherubino) does not find its object: it possesses it, without having coveted, and consequently does not manage to exercise itself as covetousness. In

the second stage (represented by Papageno), the object appears as multiple: but in seeking its object in the multiple, lust has no object in the deep sense: it is not yet determined as lust. It is in the third stage, in Don Juan, that lust shows itself absolutely determined as lust: it is, intensively and extensively, the immediate union of the two preceding stages. The first stage ideally coveted the One; the second the particular under the category of the multiple; the third confounds them. Covetousness has found its absolute object in the particular, it covets it absolutely... Now, it must not be forgotten that it is not a question of the covetousness of an individual, but of covetousness as a principle..." (7).

He is not the reflective seducer of the interesting category (Don Juan de Moligre, Lovelace, Valmont, Johannes de Kierkegaard), types who, to be accomplished seducers, do not necessarily seek To vary or increase the list of their victims, but who are more curious about the personality of the one they propose to circumvent. To include Don Juan in this category, which is that of Interesting, is to misunderstand his mythical nature. If we put him in the school of cunning and stratagem, we credit him with "reflection and this throws such a harsh light on his person that he immediately emerges from the darkness of which he was only perceptible. musically ". Its enjoyment is then entirely intellectual, it finds its satisfactions on the ethical level; he no longer enjoys anything but his cunning,

all immediate enjoyment is over, the songs are silent. Now, the Mozartian Don Juan is a seducer insofar as his sensuality and nothing but his sensuality is the object of his lust. Don Juan covets and his covetousness has the effect of seducing. He enjoys satisfying covetousness and if, in seeking a new object after having enjoyed, he deceives, it is not that he has premeditated the imposture: he does not have time to play the role of the seducer and it is rather by their own sensuality that his victims have been deceived. "...But by coveting all femininity in each woman, he exercises this sensually idealizing power by which he beautifies,

misfortune and vain his prey. The infidelity of the Mozartian Don Juan therefore does not pertain to the strategy of moral seducers: it is inherent in covetousness and, while psychic love subjected to the dialectical reflection of doubt and anxiety is survival in time, sensual love, unfaithful in essence,

vanishes in time, dies and is reborn in a succession of moments to find its most essential revelation in music.

"Like lightning from the dark cloud, it surges out of the unfathomable seriousness of life, faster than lightning, in wilder zig-zags, but all the more strenuous to reach its goal: listen to it to rush into the eternal changing flux of phenomena, to storm the solid ramparts of life: the light sounds of violins, the pearly laughter of joy, the jubilations of pleasure, the happy feasts of enjoyment: he surpasses himself, ever wilder, ever more elusive, listen to the passion in the rage of unchained voluptuousness, the amorous rumor, the tempting murmur, the seductive whirlwind, the silence of the moment..." (8) .

Dionysus: was it not for Nietzsche the original polymorphy of the self called to be reborn in the world? And so Don Juan for Kierkegaard: did he not celebrate in the Mozartian hero the struggle of the polymorphy of his Soul with the hostile consciousness whose threatening accents we perceive from the opening? Didn't he describe it

from the height of the very consciousness that demanded the death of blind polymorphy? Don Juan was for him the elementary and shapeless force which, fortuitously stopped in its movement and on the point of becoming individualized in contact with the object encountered, falls back into its first formlessness to resume its infinite rhythm: it is therefore, like Dionysus, the expression of the infinite melody in which the Soul of Nietzsche wanted to merge to the supreme degree of the will: he is the infinite melody of the possible that the soul of Kierkegaard heard with an anguished nostalgia by the feeling of guilt, with nostalgia all the same: didn't the joyful sonority of the Mozartian hero offer him the golden spectacle of a temporary irresponsibility?

"...rejected on the steepest position in life, pursued by the resentment of the whole world, this victorious Don Juan has no other refuge than a small secluded room. Sitting at the end of the seesaw of life, 4 lacking in joyous company, he awakens in himself @ lashes all his pleasure in living. The music roars with all the more fury as it resonates in the abyss above which Don Juan evolves" (9).

Kierkegaard himself had known this steep position: As he decided in the direction of individuation, of the "movement on the spot" that is "becoming

oneself", he cut off from himself -even by this decision all possibilities of aesthetic and poetic life. Now, it so happened that his union with Régine Olsen had never been able to depart from the character of the interesting for having been contracted within the very heart of intellectual frivolities. To possess Régine in and according to the eternal, it was necessary to renounce her in time and break: a maneuver which could not be carried out without irony: Kierkegaard took on the mask of infidelity and the temporal element that is music, the most immediate expression of faithful infidelity 4 itself, would once again become its own. It was then that, emerging from a

“happy, unhappy, comic, tragic” passion, Kierkegaard appeared in the scandalous attitude of a Don Juan of Faith. By refusing to engage in the existing world and to consecrate its love to it through the Christian institution of marriage, the self, having reached the position "before God", had converted fidelity faithful to itself into fidelity to Eternal; part 4 drifting on the ocean of

NOTES. — (1) The Alternative (The stages of the erotic immediacy or the musical erotic), quoted from the trans. german from Pfeiderer, Jena, 1911, p. 57. — (2) Id., p. 127. — (3) La Maladie mortelle (The Treatise on Despair), trans. fringe of

his own eternity, does the Kierkegaardian ego then experience, like Don Juan singing "the air of Champagne", an "inner vitality such that the most diverse enjoyments of reality are weak in comparison with that which he draws from himself"?

Still, in the Repetition, the self returned to itself sings a hymn of thanksgiving as if the possible sacrifice had been restored to it in its eternity:

"I am myself again... my boat is afloat... in a minute I will be again where the violent desire of my soul dwelt, where ideas roar with the fury of the elements, where thoughts are unleashed in the tumult like the peoples in the age of migrations, 14 when at other times there reigns a profound calm like that of the Pacific Ocean, a calm such that one hears oneself speak, provided one 'there is movement at the Jond de l'déme: finally, od Von puts his life at stake at every moment, to lose it and regain it 4 every moment... I belong to Uidée. Je la suis quand elle me fait signe et quand

elle me donne rendez-vous jour et nuit ; personne ne m'attend au déjeuner, personne pour le repas du soir. A l'appel de Vidée, je laisse tout ou plutét je n'ai rien let... De again the cup of intoxication is held out to me: I inhale its perfume: already I perceive its crackling like music; first, however, a libation for her who delivered a soul lying in the

solitude of despair: glory to the magnanimity of woman!
Long live the flight of thought, long live the danger of death
in the service of the Idea, long live the peril of the struggle,
long live the solemn joy of triumph, long live the dance in
the whirlwind of the infinite, long live the wave that
envelops me. drag in the air, long live the wave that drags
me to the stars!

(10).

Pierre KLossowsk!.

Ferlov and Gateau, 1932, p. 99. — (4) The Stages of
Erotic Viramediat..., p.

51-2 — (5) Id., p. 118. — (6) Id., p. 84. — (7) Id., p. 7. — (8)
Id., p. 94. —

(9) Id., p. 122. — (10) The Repetition, trans. Tissue, 1933,
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ee impressions G. L. M. The manager Georges Bataille 8
f LA FOLIE DE Nietzsche

On January 3, 1889,

fifty years ago, Nietzsche succumbed to madness: in
piazza Carlo-Alberto, 4 Turin,

he threw himself sobbing on the neck of a beaten horse,
then he collapsed;

he believed, when he awoke, to be

DIONYSUS or

CRUCIFIED HIM.

This event should be commemorated as a tragedy.

“When what is alive,

said Zarathustra, commands itself, what is alive must atone for his authority and be judge, avenger and VICTIM of its own laws. »

We want to commemorate a tragic event and we are now here, supported by life. The starry sky stretches above our heads and the earth turns under our feet. Life is in our body but in our body is also death (even from afar a man can always feel the coming of the last gasps). Above us, the day will succeed & Ja night, the night-to the day. However, we speak, we speak

loudly, without even knowing what these beings that we are are. And of him who does not speak according to the rules of language, the reasonable men that we ought to be assure him that he is mad.

We ourselves are afraid of going crazy and we observe the rules with great concern. However, the irregularities of madmen are classified and are repeated with such monotony that an extreme boredom emanates from them. The unattractiveness of the demented guarantees seriousness and the severity of the logic. However, the philosopher is perhaps in his discourse a "mirror of the empty sky" more unfaithful than the madman

and, in this case, shouldn't everything be blown up?

This question cannot be taken seriously, since wise, it would immediately cease to have any meaning. However, it is resolutely foreign to the spirit of joking. For it is also necessary that we know the sweat of anguish. Under what pretext not to let oneself be embarrassed to the point of sweating? The absence of sweat is much more unfaithful than the jokes of the sweater. The one called wise is the philosopher but he does not exist independently of a group of men. This set is made up of a few philosophers who tear each other apart and a crowd, inert or agitated, who ignore them.

At this point, those who sweat collide in darkness With those who see the turbulent history make clear the

meaning of human life. For it is true that through history crowds exterminating each other give consequences to the incompatibility of philosophies - in the form of dialogues that are carnage.

But completion is as much a struggle as birth, and beyond completion and combat, what else is there but death? Beyond the words that endlessly destroy each other, what is there other than a silence that will make you go crazy from sweating and laughing?

But if the whole of men — or more simply their integral existence —

WERE INCARNATED in a single being — obviously as solitary and as abandoned as the whole — the head of the INCARNATE would be the site of an inappeasable combat — and so violent that sooner or later it would shatter. For it is difficult to see to what degree

——— TT

of storm or unleashing would come the visions of this incarnate, who would have to see God but at the same moment I would kill, then become God himself but only to rush immediately into a nothingness: he would then find himself a man as devoid of sense than the first passer-by, but deprived of any possibility of rest.

He could not, in fact, content himself with thinking and speaking, for an inner necessity would compel him to live what he thinks and what he says.

An incarnated fellow would thus know such a great freedom that no language would be enough to reproduce its movement (and no more than others the dialectic). Only human thought thus incarnated would become a feast whose liveliness and license would be no less unleashed than the feeling of tragedy and anguish. This leads to the recognition - without leaving any escape - that the "incarnate man" should also go mad.

How violently the Earth would spin in his head ! How he would be crucified! How much of a bacchanalia he would be (behind those who would be afraid to see his ...) ! But how solitary Caesar would become, all-powerful and so sacred that a man could no longer kill him without bursting into tears. Supposing that..., how would God not become ill to discover before him his reasonable impotence & know madness?

) (January 3, 1939).

I

But it is not enough to express a violent movement in this way: the sentences would be the betrayal of the primary impulse if they were not linked to the desires and decisions which are their living reason for being.

Now it is easy to see that a representation of madness at the top cannot receive any direct consequence: no one can voluntarily destroy in him the apparatus of expression which links him to his fellows - like a bone to other bones. bone.

A Blake proverb says that if others hadn't been mad, we should be. Madness cannot be thrown out of human wholeness, which could not be accomplished without the madman. Nietzsche going mad—in our place—

thus made this wholeness possible; and the madmen who lost their minds

before him could not have done so with such brilliance. But the gift that a man makes of his

madness & his fellows can he be accepted by them without that it be returned with wear and tear? And if it is not the unreason of the one who receives the madness of another as a royal gift, what could be the counterpart?

There is another proverb: He who desires but does not act breeds pestilence.

Undoubtedly, the highest degree of pestilence is reached when the expression of desire is confused with action.

For if a man begins to follow a violent impulse, the fact that he expresses it means that he renounces following it at least during the time of the expression. Expression demands that we substitute for passion the external sign that represents it. He who expresses himself must therefore pass from the blazing sphere of passions to the relatively cold and drowsy sphere of signs. In the presence of the thing expressed, one must therefore always ask oneself whether the one who expresses it is not preparing himself for a deep sleep. Such an interrogation must be conducted with unflinching rigor.

He who has once understood that only madness can fulfill man, is thus led lucidly to choose—not between madness and reason—but between the imposture of "a nightmare justifying snoring" and the will. to order 4

yourself and vainere. No betrayal of what he has discovered of splinters and tears at the top will seem to him more hateful than the simulated delusions of art. For if it is true that he must become the victim of his own laws, if it is true that the fulfillment of his destiny demands his loss—consequently if madness or death have in his eyes the brilliance of a feast — the very love of life and of destiny wants it to

first place within himself the crime of authority which he will expiate. This is what the spell to which a feeling of extreme luck binds him requires.

Proceeding thus first of all from delirium powerless to power—just as he will have to proceed in return from power4 to some collapse, sudden or

slow—his years will no longer be able to pass without in search —

impersonal — of strength. In the moment when the whole of life appeared to him linked to the tragedy which

accomplishes it, he was able to perceive how much this revelation risks weakening. I) was able to see around him those who approach the secret — who thus represent the true “salt” or the

“meaning” of the earth — abandon themselves to the dissolute sleep of literature or art. The fate of human existence thus appeared to him to be linked to a small number of beings deprived of all possibility of power. For some men carry within themselves much more than, in their moral decay, they believe: when the crowd around them and those who represent it enslave everything they touch to necessity. He who has formed himself to the extreme in the meditation of tragedy must therefore— instead of wallowing in the “symbolic expression” of the forces that tear—learn the consequence of those who resemble him. . He must, by his stubbornness and his firmness, lead them to organize themselves, to stop being, compared to the fascists and the Christians, rags despised by their adversaries.

Because it is their responsibility to impose luck on the mass of those who demand a servile way of life from all men: luck, that is to say what they are but abdicate for lack of will.

is ____—(eFlkl”~—

THE THREAT OF WAR

There are only difficult circumstances for those who shrink from the grave.

SAINTIUST.

It is not useless to oppose to the denials of the years or to the loopholes of others a small number of unequivocal affirmations.

1. Fighting is the same as life. The value of a man depends on his aggressive strength.

2. A "living" man imagines death as what accomplishes life: he does not regard it as a misfortune. On the other

hand, a man who does not have the strength to

U to give @ his death a tonic value is something: "death
>,

t 3. If one proposes to go to the end of human destiny, it is impossible to remain alone, one must form a true Church, one must claim a "spiritual power" and constitute a force capable of development el of influence. In the present circumstances, such a Church would have to accept and even desire the combat in which it would affirm its existence.

But it should relate it essentially to its own interests, that is, to the conditions of a "fulfillment" of human possibilities.

4. War cannot be reduced to an effective expression by means of the development of some ideology, even warmongering: on the contrary, ideologies are reduced to the role of means of combat. A war transcends on all sides the "words" which are pronounced contradictorily on its occasion.

5 Fascism slavishly subordinates all values to struggle and work. The fate of the Church that we define should be linked to values that are neither military nor economic: there would be no difference for her between existing and fighting a closed system of servitude. It would nevertheless remain a stranger to the national interest or to great democratic evils.

6. The values of this Church should be of the same order as the traditional evaluations which place Tragedy at the top; regardless of political results, it is impossible to regard a descent of the human universe into hell as meaningless. But of what is infernal it should be possible to speak only discreetly, without depression and without bravado.

yes

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THE PRACTICE OF JOY IN THE FACE OF DEATH

All this I am, I want to be:

At the same time dove, snake and pig. NIETZSCHE.

When a human being finds himself placed in such a way that the world flows through him happily and without entailing destruction or suffering—

thus on a beautiful spring morning—he can let himself go & Wickedly or & the simple joy that alive. But he can also perceive at the same moment the weightiness rite vain care of empty rest that this beatitude signifies. At this venta what rises cruelly in lul is comparable to a bird of prey slaughtering a smaller bird in an apparently peaceful and clear blue sky. I realizes that he could not accomplish his life without abandoning himself to an inexorable movement, the violence of which he feels exerting itself on the most closed of himself with a rigor which frightens him, if he turns towards the others beings who do not go beyond bliss, he does not experience hatred, on the contrary he experiences sympathy for necessary happiness: who play a comedy without danger to be recognized as those who achieve, when they are only those who! speak of accomplishment. But it is desirable that he should not then be dizzy. does not succumb and if he tears himself to the end in a frightened haste, he enters death in such a way that there is nothing more terrible, Happy only is he who has experienced vertigo until 'd tremble with all his bones and & no longer measure anything The fall suddenly finds the unexpected power to make

her agony a joy capable of chilling and transfiguring those who meet her.

However, the only ambition that pulsates to seize a man who, in cold blood, watches life in him come to fruition in heartbreak cannot claim A greatness which only extreme

luck has the strength to dispose of. This kind of violent decision which throws him out of rest does not necessarily lead to his vertigo or his fall into a hasty death. sharp as the beak of the prole bird.

Contemplation is only the expanse, sometimes calm and sometimes stormy, through which the rapid force of its action must be tested at one time or another. The mystical existence of the one whose "joy in the face of death"

has become inner violence cannot in any case encounter a satisfying beatitude by itself, comparable to that of the Christian giving himself the foretaste of eternity. joy in the face of death cannot be regarded as hunted in the sense that he is able to laugh lightly at every human possibility and know every accessible enchantment; yet the totality of life — ecstatic contemplation and lucid knowledge accomplished in an action which

cannot fail to become risk — is just as Inexorably his lot as death is that of a condemned man.

The following texts cannot alone constitute an Initiation to the exercise of a mystique of "Joy in the face of death". Admitting that a method may exist, they do not even represent an element of it. Oral initiation itself being difficult, it is impossible to give in a few pages anything other than the most vague representation of what is insatiable by nature. Taken as a whole, these writings moreover represent less exercises, strictly speaking, than simple descriptions of a contemplative state or of an ecstatic contemplation. These descriptions could not even be admissible if they were not given for what they are, that is to say as free. Only the text which comes first could & strictly speaking be proposed as an exercise,

UL y @ leu to use the word mystic about the "Jole in front of death" and its practice, but that means to me that a devartplane of an affective order between this practice and that of the religious of the Asia or this Europe.

There is no reason to er fuelque presupposition on an alleged deep reality & unc Joy which has no other object than the Immediate life. The "jote in front of death" belongs only to the one for whom he is the only flight of intellectual probity in search of ecstasy.

How else could an am delé, how God or anything like it & God still be acceptable? No term is clear enough to express the blissful contempt of one who "fans with the time that kills him" for those who take refuge in the expectation of eternal bliss. This sorve of fearful sanctity -- which first had to be sheltered from erotic excesses, now that it has lost all its power: there is nothing left but to laugh In a sacred intoxication which goes hand in hand with a ç salnte" horreut de la debauchery, Pudibonderle is perhaps salutary to evil Genus: however, he who would be afraid of naked girls and of whiskey would have little to do with In "jole face la mort".

It is a shameless, immodest holiness, which alone leads to a rather happy loss of self, The "Jole in front of death" + means that your life can be

magnified from the root to the top, It deprives meaning of all that is beyond Intellectual or moral, substance, God, immutable order or salvation, She is an apotheosis of that which is perishable, apotheosis of the flesh and of alcohol as well as the trances of mysticism. natural forms which preceded the intrusion of vile morality; it renews that sort of tragic Jubilation that man experiences as soon as he ceases to behave like a cripple; to make a glory of the necessary work and to let himself be emasculated by the fear of tomorrow,

"I surrender to peace until annihilation.

The sounds of struggle are lost in death like rivers in the sea, like the brilliance of stars in the night.

"The power of combat is accomplished in the silence of all action, I enter into peace as into a dark unknown. "I fall

into this dark unknown. to become this obscure stranger
myself,

“I AM joy in the face of death.

E › Joy in the face of death carries me. e ›› Joy in the
face of death rushes me. › Joy in the face of death
annihilates me.

I remain in this annihilation and, from there, I imagine
nature as a play of forces that expresses itself in a
multiplied and incessant agony.

"I thus slowly lose myself in an unintelligible and
bottomless space,

› I reach the bottom of the worlds

“I am eaten away by death

"I'm eaten up with fever

»I am absorbed in the dark space

I am annihilated in joy in the face of death.

› The depth of the sky, the lost space is joy in the face of
death; everything is deeply cracked.

I picture the Earth spinning dizzily in the sky.

»› I imagine the sky itself sliding, turning and losing itself.

The sun, comparable to alcohol, spinning and bursting
out of breath.

›› The depth of the sky like a flurry of icy light getting
lost.

› All that exists destroying itself, consuming itself and
dying, each moment occurring only in I'annihilation-ment of
that which precedes and existing itself only injured & dead.
Myself constantly destroying and consuming myself in
myself in a great feast of blood.

› I imagine the frozen moment of my own death (1).

(4) One night, in a dream, X feels struck by lightning; He understands that he is dying and JI is immediately miraculously dazzled and transfigured; & this moment of his dream, he reaches the unexpected but he wakes up.

“I fix a point in front of me and I represent this point to myself as the geometric locus of all existence and all unity, of all separation and all anguish, of all unfulfilled desire and all possible death.

Jadhère has this point and a deep love for what is at this point burns me to the point of refusing to be alive for any other reason than for what is 14, for this point which, being together life and death of the to be loved has the brilliance of a cataract,

And at the same time, it is necessary to strip what is 14 of all its exterior representations, until it is nothing more than pure violence, an interiority,

a pure interior fall into an unlimited abyss: this point endlessly absorbing all the cataract into what is in it nothingness, that is to say, disappeared, "past", and in the same movement endlessly prostituting a sudden appearance has love that wants in vain to grasp what will cease to be, The impossibility of gratification in love is a guide to the accomplishing leap at the same time that it is never annihilated from any possible illusion.

»

“If I represent myself in a vision and in a halo which transfigures it the ecstatic and exhausted face of a dying being, what radiates from this face illuminates the cloud of the sky with its necessity, whose gray glow then becomes more penetrating than that of the sun itself. In this representation, death appears of the same nature as the light which illuminates, insofar as the latter is lost from its source: it appears that no less loss than death is necessary. so that the brilliance of life crosses and transfigures dull existence, since it is only its free uprooting that becomes in me the power of life and time. Thus I cease to be

something other than the mirror of death in the same way that the universe is only the mirror of light. › 6. Heraclitean meditation.

“I MYSELF AM THE WAR.

I imagine a human movement and excitement whose possibilities are limitless: this movement and this excitement can only be appeased by war.

I imagine the gift of infinite suffering, of blood and open bodies, 4 image of an ejaculation, knocking down the one it shakes and abandoning him 4 an exhaustion loaded with nausea.

I imagine the Earth projected into space, like a woman screaming with her head in flames.

› In front of the terrestrial world whose summer and winter order the agony of all that is alive, in front of the universe composed of innumerable stars which turn, lose themselves and are consumed without measure, I see only a succession of cruel splendors whose very movement

es

demands that I die; this death is nothing but a dazzling consumption of all that was, the joy of existing of all that comes into the world; up to My own life requires that everything that exists, everywhere, gives itself up and ceaselessly annihilates itself.

› I imagine myself covered in blood, broken but transfigured and in harmony with the world, both as prey and as a jawbone of TIME which ceaselessly kills and is ceaselessly killed.

› There are explosives all over the place which may soon blind my eyes. I laugh if I think those eyes persist in asking for objects that don't destroy them. ›

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